IN MUSIC NEWS

PJ Harvey Brings A Solo l ove' SEE PAGE 11

FEBRUARY 18, 1995

Comedy Charts Big With Jerky Boys, Foxworthy Sets

LOS ANGELES-Select and Warner

ONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMEN

Bros, are laughing all the way to the bank as comedy al bums by the Jerky Boys, Jeff Foxwor thy, and Adam Sandler continue to be hot sellers This wook throo hit comedy albums crack the top half

of The Billboard

Classic comedy recordings also are finding new life at retail, as Warner Archives, Loose Cannon, and Rhino have reissued albums that have never before appeared on CD. "The Jerky Boys," the first album



BY PETER CRONIN



Prine's "Lost Dogs & Mixed Bloss. ings" could finally bring the artist cess to match the critical acclaim he has received over the course of 11 al-

Prine's career is spanned nearly a quarter century, during which he has recorded for la



The Billhoard 200, while the followun."The Jerky Boys 2," is up 49-45 in

its 25th week. "The Jerky Boys" has sold 922.000 units, while "The Jerky Boys 2" has moved 719,000 copies, according to Sound-

Sean The comedy and music soundtrack album to the film, "The Jerky Boys:

The Movie" leaps 86-79 and has sold 27,000 units, according to SoundSean. Sandler's gold-certified "They're All Gonna Laugh At You" on Warner Bros. is No. 12 on Heatseekers in its 68th week on the new and developing artist chart. The "Saturday Night Live" comedian has sold 521,000 units of his album, according to SoundSean

Foxworthy's platinum "You Might (Continued on page 121)

Falling Stocks Zap Retail Ongoing Price War Hobbles Chains BY DON JEFFREY planning to meet with management to

NEW YORK-A persistent price war has depressed the stock prices of music

retailers, chopping more than half a billion dollars in market value from companies like Musicland Stores. Trans World Entertainment, Spec's Music, and National Record Mart. Now some of these companies and their shareholders have begun to take actions that could significantly change the retail climate this year. On Feb. 2, Trans World, the U.S.

music retailer with the second-largest number of stores (700), announced it was closing 129 unprofitable stores, relocating 14 others, and taking a \$21. million pretax hit against fourth-quarter profits. This move was taken after the stock hit an all-time low of \$5.50 a share. The stock fell even further, to \$4.81, after the restructuring was dis-

On Feb. 1, a major shareholder in Musicland, the biggest music retailer in the country with 1,386 stores, said it had increased its stake to 8.8% and was

discuss ways to numn un the stock's price. This investor-a hedge fund called SC Fundamental Value Fund L.P .- also said that it was meeting with undisclosed third parties and that it might attempt to acquire the chain oard. Feb. 11). Musicland's stock also had dropped to an all-time low \$6.75, in recent weeks, before moving back up to about \$9 hy press time. These actions revived speculation

that Trans World and Musicland could be takeover targets because the value that the stock market put on them was lower than the value of their assets Possible buyers, according to specula tion on Wall Street, could be bookstore or consumer electronics chains, many (Continued on page 65)

Arista's Lennox Is A 'Medusa'

■ BY DOMINIC PRIDE Bob Marley, Paul Simon, and Joe



Strummer are among the great names who have helped Annie Lennox transform herself from operatic prima donna headed figure of Greek mythology.

Surprised? Don't be. Lennox is preparing for the March 6 worldwide launch of her new album "Medusa," the follow-up to 1993's "Diva," which sold 5 million copies (Continued on page 120)





SEE PAGE 45

Harmonia Mundi, Hyperion, Others Toast Purcell's 300th

In the U.S., which lacks the great choral tradition that has kept British composer Henry Purcell's work an integral part of mainstream U.K. classical music, interest in exploiting the 300th anniversary of his death seems mostly confined to the hardcore ourly-music eroud

But significant events are planned this year by

major early-music presenters, such as the Boston Early Music Festival, genre, such as Harmonia Mundi and Hyperion. This tercentenary leaves

much to celebrate: Purcell. who died Nov. 21, 1695, at age 36, was astonishingly prolific. His exquisite and compelling music includes magnificent choral anthems and the first English opera, "Dido And Ae-neas." to say nothing of chamber and keyboard music dozens of songs

celestial to the bawdy; and (Continued on page 101)

DUDCEIL

the dark before



Why are these kids big

THE CLUES

Since Fall 1994, the first two The Adventures of Mary-Kate & Ashley videos and the first three audios have sold over two million units!

Cumulative sales of Olsen Twins audio and video product top \$20 Million!

According to Billboard and Videoscan. Mary-Kate & Ashley perform with the Power Rangers and Barney in kids non-theatrical titles.

Mary-Kate & Ashley will have a major theatrical feature film released in Fall '95 by the leading movie studio!

Personal appearances at FAO Schwartz in New York and the MGM Grand Hotel in Las Vegas each drew over 12,000 fans and massive national media coverage!

In it eighth year ABC-TV's Full House is still the #1 Show according to Nielsen, and their network movies and TV specials continue to out perform their competition in drawing viewers 2-11—airls and boys!

ABC-TV has already ordered their next series after Full House!



The two newest The Adventures of Mary-Kate & Ashley episodes were filmed on a Carnival cruise ship in the Caribbean and at Sea World in Florida.

A major Spring '95 advertising and promotion blitz, with network, syndication, cable, print and radio for over 2 Billion consumer impressions!

A first-run network primetime movie showcasing these two titles will air the week of the street date on ABC-TV, in the #1 family hour, Sunday 7pm-with world premiere clip during first-run prime time Full House episode on ABC-TV!

A year-round promotional tie-in with Carnival Cruises and Sea World will deliver over 100 Million consumer impressions in 1995!

National consumer sweepstakes including Sea World adventures and Caribbean cruises with Mary-Kate & Ashley will be featured throughout the Spring and Summer!

Comprehensive in-store advertising and merchandising will create massive consumer impressions at the point of sale.

THE VERDICT

Coming in April, two more episodes!







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No. 1 IN BILLBOARD · THE BILLBOARD 200 · # THE HITE & GARTH BROOMS & LINES CONTEMPORARY CHRISTIAN 34 * HOUSE OF LOVE + AMY GRANT + MIS COUNTRY 29 * THE HITS . GARTH BROOKS . LINE GOSPEI 25 * THE LINE EXPENSES + HELEN BATLOR + WORL HEATSEEVED * TRANSMICTIONS EDITAL THE SATELLITE HEADT THE RILLBOARD LATIN SO 32 \$ TECHNICO DOMANCE - DISE MICHIEL - HELLEDIN NEW AGE 45 # INC AT THE ACROPOUT A VANDAL A STRATE LAND. DED 22 * COCKTALS • TOO SHORT • DANGEROUS REGGAE 65 * DESTINATION BROOKLYN • VICIOUS • EVC STIEST MODED MUSIC * THE LONG BLACK VEIL . THE CHIEFTAINS . REAVETOR . THE HOT TOO . \$ cores a Till a careco ADMIT CONTEMBORARY 108 TANK A DOWN & MADONNA & MADONNA COM COUNTRY 31 \$ MY KIND OF GIR & COLUMN PAYE & THE DANCE / CLUB PLAY * DON'T BRING ME DOWN . SPIRITS . MCA DANCE / MAXI-SINGLES SALES 27 * BARY • BRANDY • ATLANTIC LATIN 33 * OLE NO ME OLYDE + BRONCO + FONOWS RAB 24 * BABY - BRANDY - ATLANTIC HOT R&B AIRPLAY 25 * IF YOU LOVE ME . BROWNSTONE . MJ HOT R&B SINGLES SALES * DADY - BEANDY - AT ANY * BIG POPPA / WARNING * THE NOTORIOUS B.I.G. * BAD BOY ROCK / ALBUM ROCK TRACKS BETTER MAN . PEARL MAN . DOC ROCK / MODERN ROCK TRACKS * WHEN I COME AROUND . GREEN DAY . A 6 M / REPRIS TOP 40 AIRPLAY / MAINSTREAM 112 * ON RENDED KNEE + BOYZ II MEN + MOTOW TOP 40 AIRPLAY / PHYTHM-CROSSOVER * CREEP . TLC . LANCE HOT 100 AIRPLAY 1113 * TAKE A BOW . MADONNA . MAYERCK/SIRE **HOT 100 SINGLES SALES** 113 * BABY * BRANDY * ATLANTO · TOP VIDEO SALES · 72 HEALTH & FITNESS * KATHAY SMITHES NEW YORK 74 * SNOW WHITE AND THE SEVEN DWARFS 76 RECREATIONAL SPORTS * 75 SEASONS: 75TH ANNIVERSARY OF THE NEL 74 RENTALS * TRUE LIES * POX VIDEO

BMG Trims 50 Jobs At RCA, Zoo Labels

Top A&R Execs Cut; Zelnick Predicts Growth

This story was prepared by Paul Verna and Ire Lichtman in New York and Chris Morris in Los Angeles.

NEW YORK—The long-expected streamlining of BMG's RCA and Zoo labels has resulted in the elimination of 50 positions, leaving the companies leaner but better prepared to reverse their sagging fortunes, says Strauss Zelnick, president/CEO of

BMG Entertainment North America.
Zelnick says the staff reduction—a total or 39 positions at RCA and I at Zoo—was a "difficult and wrenching" measure designed to restore the labels to profitability. He would not identify the 38 individuals who were let go (12 of the eliminated positions at RCA aiready were vacant.)

Ticket Fees Again Prompt Charges, Congress Debate

BY BILL HOLLAND

WASHINGTON, D.C.—Key House members reintroduced legislation Feb. 8 requiring ticket vendors to disclose the fees they add to the price of each ticket. Meanwhile, in New York state, the new

Meanwhile, in New York state, the new Attorney General has decided to continue a ticket distribution investigation he inherited upon taking office in January. In a related development, several con-

sumer groups announced the formation of a Citizens Against Unfair Ticketing (CAUT) coalition to push for congressional action on more extensive ticket distribution reforms. The Consumer Federation of America, the Public Interest Research Group, and state organizations plan to place new pressure on the controversial issue, according to PIRG spokesman BII Wood.

CAUT members plan to tap musical and sports celebrities to help in lobbying, according to DFA spokesman Brad Stillman. The pending House legislation, introduced

by Rep. John Dingell, D-Mich, and co-sponsored by Rep. Carlos Moorhead, R-Calif., Michael Oxley, R-Ohlo, and Gary Condit, D-Calif., addresses complaints about the high prices charged by tielesting-paint Tieletmaster. It also contains a provision requiring the Federal Trade Commission to conduct a (Continued on page 163).

At RCA—which has operated without a president since former chief Jue Galante was transferred back to the Nashville division—senior director of A&R Lou Simon and VP of A&R Bennett Kaufman were relieved of their posts. Annong Simon's recent successes was German alternative rock band Fury In The Slaughterhouse, while Kaufman was credited with bringing the Smithereents to RCA.

Three other members of Nipper's &&R team-senior VP Dave Novik, VP Peter Lubin, and West Coast senior director of A&R/artist development Bruce Flohr-were still with the label at press time, according to sources. All three had been rumored to be leaving the company, and Lubin was reported to have done so. Also gone from RCA is Atlanta-based re-

Assogone from RCA is Atlanta-cased regional label director Jim Yates. The remaining cuts affect primarily regional staff and support-level employees, sources say. Los Angeles-based Zoo Records, estab-

and support-seve impoyees, sources say. Los Angeles-based Zoo Records, established in late 1990 by Lou Maglia under BMG ownership and distribution, has trimmed several members of its startup staff, including Bud Scoppa, who had risen to VP of A&R; Scott Byron, an East Coast A&R rep; and Anna Loynes, regional A&R. manager, West Coast, according to sources.
Also gone are Leah Horovitz (publicity),
Denise Willis (regional sales), Marilyn,
Saidman (artist development), two other regional sales reps, two field reps, and one
member of the art department, axy sources.
Zelinck says the dismissed employees at

Zelnick says the dismissed employees at both RCA and Zoo "were not let go for performance reasons. We let go of a lot of terrific people that we're very sorry to lose. "Over time," he adds, "as we grow and

"Over time," he adds, "as we grow and become more successful, one would expect that our team would also grow. That's my philosophy, which is that your costs should trail your revenues, not the other way around."

Zelnick, who officially came absord in January, says he expects to name the Re January, says he expects to make the RCA president within a few weeks. He ornaments the label's staff for recently sake ing the "Dumb And Dumber" soundstack and the Dawe Mitthews Bland's 'Ulthers' soundstack and the Dawe Mitthews Bland's 'Ulthers' soundstack Table And Dreaming' album. 'Add astrong president to that mix, and a continued focus on leadership, artist development, creativ', ry rapid decision making, and a lean and efficient overhead, and we have a pretty good recipie for success," says Zelnick.

Jim Henson Productions Sues BMG Over Poor Management

BT GETTT GGEBOTES

NEW YORK—The Muppets didn't take Manhattan or anyplace else, says a strongly worded breach-of-contract lawsuit that Jim Henson Productions has filed in New York State Supreme Court against BMG. Henson has accused BMG of arrogance,

outright lying, and "revolving door" management as part of a deliberate campaign to sabotage Henson's five-year, \$8 million record-distribution deal with BMG Kidz and BMG Music. The reason, according to court papers: Despite BMG's avowals of commitment, it was seeking to escape from the children's record business.

Last October, two years after the deal was signed, BMG "finally admitted" it wanted to void the agreement. Within two weeks, Henson claims BMG suddenly dismissed "the entire operational staff of BMG Kidz,"

and on Nov. 3 it broke the contract without paying guaranteed royalties of \$3 million and \$103,761.20 in reimbursable expenses. Henson attorney Laurence Silverman was not available for comment at deadline.

BMG worlt comment except to say it thinks it sclose to reaching an amcable settlement. The company, in the midst of a major reorganization that brought in Streams Zel-nick as BMG North America president, has decided to focus on developing its own music and video product, such as "The Adventure Of Mary-Kate Ard Ashipt" and "The Firm," a newly signed fitness series.

Toronto-based Children's Group are among the last remaining distributed lines. Music and video often complement each other, but Henson claims in its suit that it found out otherwise. Buena Vista Home (Continued on page 117)

THIS WEEK IN BILLBOAR

ROUND II OF MIDEM COVERAGE Billboard's editorial teem is back from MIDEM with a report on the police raid of stands alleged to be carrying pirated goods

the police ratio of stands alleged to be carrying prated good, (page 15) end complete coverage of the festivel's mejor heppenings, including e visit from French minister of culture Jacques Toubon (pege 39).

VIDEO DEMAND FOR FOREIGN FILMS GROWS

Once a sluggish market, foreign films ere gaining prominence at video rentel counters. Could sell-through be next? Mejor end independent suppliers think so end are reprining such titles accordingly.

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Artists & Music otiste's Rhythm Sec tween The Bullets The Rillhoard Rulletin Boyecore Canada Chart Real Child's Play Classical/Keeping Clin List Commentary Country Dance Trav Declarations of Enter*Active File **Executive Turntable** Global Music Pulse Gospel Lectern Hite Of The World Home & Ahroad

Hot 100 Singles Spotlight 115

Home Video

In The Spirit International Jazz/Blue Nolea Latin Notas Lifelines The Modern Age Music Video Popular Uprlaings Pro Audio RAB Radio Retail Shelf Talk Single Reviews 67 Studio Action 100 They're Playing My S Top Pop Catalog Update 105 Video Monitor Vox Jox

CLASSIFIED

REAL ESTATE

103

EMI Revenues Strong For North America

■ BY JEFF CLARK-MEADS

LONDON-EMI Music is countering negative speculation about its performance in North America with a set of hoolthy financial rosults and a doclara. tion that things in the region are good and getting better.

The results for parent company Thorn EM1 for the nine months to Dec. 31 show that, with the help of what it describes as "an outstanding Christmas trading season," EMI Music worldwide achieved record results in the final quarter of last year. A company statement says that sales for the nine months were up 22.4% at \$2.58 billion, with a 19.2% in-

crease in profit to \$398.2 million. The figures reflect EMI's purchase in the final quarter of last year of an ad-ditional 5% stake in Toshiba-EMI to give it 55% of the Japanese company.

EMI Music's soles for the nine months excluding the change of own-ershin in Toshiba-EMI increased by 12.3% to \$2.37 hillion, and profits rose by 13.6% to \$371 million.

The company says sales were assisted by "exceptionally strong de-mand" worldwide for the Beatles' "Live At The BBC." U.S. success for Garth Brooks' hits album, and Japanese demand for Yumi Matsutova and

Tsuvoshi Nagabuchi. (Continued on page 110)

Blockbuster Keeps Up Digital Delivery IBM Joint Venture NewLeaf Falls Apart

NEW YORK-Blockhuster Entertainment apparently plans to continue pursuing the digital delivery of entertainment coftware even though it is dismantling NewLeaf Entertainment, its joint venture with IBM. Blockhuster and IRM executives did not return phone calls seeking

comment by press time. The joint venture to develop digital delivery began in 1993 with the formation of two companies. NewLeaf and Fairway Technology Inc. NewLeaf, in which Fort Lauderdale. Fla.-based Blockbuster was the majority owner, was formed to license rights and market the delivery system. Fairway, in which Armonk, N.Y.-based IBM is the majority ownware and software for such a system. Both NewLeaf and Fairway are based in Deerfield Reach Ele According to an article in the Feb. 7

Wall Street Journal, Blockbuster and IRM are dissolving New Leaf and dividing its responsibilities among the Blockhuster technology group and Fairway.

In early January, Robert Carber-ry, Blockhuster VP of technology, denied in an interview with Billhoard that NewLeaf would be disbanded or that its responsibilities would be divided up. At that time, Carberry, who oversees NewLeaf, said, "Like any business we make adjustments" when necessary, "What we do in the future, will decide how we do it." After receiving staunch opposition NewLeaf moved on to video game software with a test that began in Au-

gust (Billboard, Aug. 6, 1994). At the time of his January interview with Billboard, Carberry said that Blockbuster would continue its video game test beyond Jan. 31, when licensing for the titles involved in the test expired. That test was expected to continue in 10 Blockhuster Video stores in Columbia, S.C., and involves a kiosk that contains several hundred game titles, each of which can be preriewed by the customer. Once a customers choses to rent a title, it is downloaded onto a cartridge that lat-

er can be reprogrammed. Carberry said the second phase of the test would run through the (Continued on page 121)

MTV Reveals New Asia Chief, Plans For Two Services

BY MIKE LEVIN

HONG KONG-After months of delay, MTV has finalized the dates of its re-launch in Asia from a newly established base in Singapore

The music channel will return with a Mandarin-language service beginning April 15, and follow with an Englishlanguage channel May 3. Both 24-hour

services will air pan-regionally. All operations and some 100 appl ees will be led by newly appointed MTV Asia president Peter Jamieson, who resigned as BMG's Asian-Pacific regional tor at the end of January.

MTV's signals will be split among four satellites. Its Mandarin channel will have only limited range on Apstar I, following the destruction of the broader-footprint Apstar 2 satellite during its launch in January. English programming will be carried on Pan Am 2. Pan Am 4 when it is launched in July, and on the Indonesian Palapa P2B satellite.

Some programming currently is being carried on domestic Indian (Doordarshan) and South Korean (M-Net) stations. MTV also has a distribution deal with Taiwanese entertainment

(Continued on page 119)

company Videoland.



band's recent sold-out performance at New York's Madison Square Garden. own, from left, are tour manager Kenny Silva; band members Mike Gordon Trey Anastasio, end Jon Fishmen; manager John Peluska; band member Pege McConnell; Montsrey Peninsula Artists' Chip Hooper; Delsener/Slater Enterprises' Mitch Slater: and business manager Burt Goldstein.

Weiss Named Jive President. Aims To Boost Pop Presence confirmation of what everyone

BY LARRY FLICK

NEW YORK-Barry Weiss, who was the first staffer hired when Jive Records set up shop here in 1983, has been appointed president of the label. As Jive's senior VP/GM for the last three years, Weiss has built a strong resence for the label in the rap, R&B, and pop music arenas with acts such as R. Kelly, Aaliyah, Too Short, and A Tribe Called Quest. In a prepared statement. Clive

Calder, chairman/CEO of Londonbased Zomba Group, Jive's parent company, called Weiss' promotion, "a

thought was his title all along, Barry's noncorporate, open-door, frank-butfirm entrepreneurial style of leadership has won over artists, managers. employees, and everyone Jive does business with for

As Weiss settles into his new role, one of the first items on his agenda is to "further build the infrastructure" of the

label He is looking to hire a VP of marketing and is working with Jack

Satter, Jive's senior VP of pop promotion, on beefing up that department "Any changes that are made will be gradual," he says. "My ultimate focus will be to keep Jive headed in the right direction by maintaining our firm foundation in rap, staying solid in R&B, and developing a higher profile in pop.

Weiss also will focus on fleshing out the image and rosters of Jive's BMGdistributed three satellite labels. Silvertone. Verity, and the new dance/ pop-oriented Battery Records. (Continued on page 117)

Talks To Resume On CD Piracy In China

No Sian Of U.S. Compromise: Sanctions Deadline Feb. 26 RY BULL HOLLAND off," Berman says, Observers gener-Chinese electronics, toys, and other

WASHINGTON, D.C .- As China reconsiders U.S. demands to shut down 29 pirate CD plants or face trade sanctions, Jay Berman, chairman/ CEO of the Recording Industry Assn. Of America, says that neither the U.S. Trade Representative (USTR) nor American companies are considering a compromise agreement.

'No one has mentioned backing

ally agree that the piracy issue will be resolved before the Feb. 26 deadline. Negotiations are set to take place in Beijing Feb. 13. The resumption of negotiations follows a letter from Beijing indicating China's willingness to resume talks before sanctions kick in Feb. 26

The USTR announced in early February that the U.S. plans to place 100% tariffs on \$1.08 billion worth of exports. As an initial response, China had threatened to cut off imported IIS sound recordings movies and computer software and to forbid market access in possible future joint ventures with U.S. copyright industries. Trade sources here say that Chi-

ese central government officials are trying to enforce the antipiracy laws, but have encountered problems car rying out such policies with provincial government officials. "It's a process of evolving the policy," says a source. The Chinese have offered a blueprint for enforcement that did not

meet U.S. demands for immediate action. The Chinese have yet to shut down the plants. Sanctions resulting from the piracy ues would affect only about 1% of Chinese exports. "The piracy issue is only one area of concern to the U.S., said a trade source.

According to widely published government figures, China has a \$30 billion trade surplus with the U.S., and American agricultural and auto industries are heavily involved in ex-

Neal Turkewitz, RIAA VP Internanal, who has traveled with Berman to Beijing, says there is another in centive for China agreeing to U.S. demands on piracy enforcement. As the world's fastest-growing major economy, "China wants, needs to join (Continued on page 115)

Michael Freegard: An Apology In an article in the Dec. 10, 1994, issue of Billboard headlined "U.K. Au-

thors' Group PRS Gets Inquiry," Billboard referred to the resignation in November 1992 of the then-PRS chief executive Michael Freegard in connection with the abandonment of the PROMS computer system pro-The article stated that an indepen-

dent report revealed that Freegard had misled the council in terms of the viability of the PROMS system. We accept that this statement was incorrect. We withdraw any allegation that Freegard was personally or solely resible for the failure of the PROMS project or that he deliberately misled the council of the PRS in relation to it. We apologize to Freegard.

Academy Of Country Music's Boyd Dies NASHVILLE-William "Bill" Boyd tant for nearly 50 TV specials, among long-time executive director of the them "FarmAid," "The Golden Globe Under Boyd's leadership, the ACM

Academy Of Country Music, died Feb. 7 at his home in Burbank, Calif., of a heart attack. He was 64, At the time of his death, Boyd was in

the midst of preparations for the Academy's annual awards special and was coordinating talent for Fanfest, a country music-based festival set for May 7-9 at the Los Angelea County Fair & Exposition Complex (story, page 28). The 30th annual awards show will air on NBC-TV May 10. Boyd grew up in Jackson, Tenn. He

began his career in country music in 1960 as a DJ on the Armed Forces Radio Network. In the mid-1970s, he branched into television production. During the past 15 years, Boyd served as talent executive or consulAwards," "The American Music Awards,'

Academy Of Coun try Music Awards, and "Hot Country Nights. In 1981, Boyd was appointed executive director of the Academy, of

which he already had served as pres-

The Academy—which has come to be recognized as the West Coast counterpart of the Nashville-based Country Music Assn.-was formed in 1964. It was originally called the Country And Western Music Acade-

became an increasingly prominent and sought-after vehicle of exposu for country talent. It also served Boyd well. A friend quotes bim as having said, "Country music has been really wonderful to me. It's fulfilled three of my dreams. I now have indoor plumbing, a color TV set, and a ' '66 Thunderbird Boyd is survived by his wife. Fran.

who serves as ACM's executive secretary, and two children. Shari and Bill The family has asked that, in lieu of flowers or other gifts, donations be made to the Bill Boyd Memorial Fund at the ACM. The fund will be used to "further and enhance the growth of country music."

EDWARD MORRIS

David Cole

You will be remembered and missed by all of us at

EMI Music Publishing.



269 reasons eadsthe Grammys

Congratulations to our 1995 nominees!

ASCAP

Song of the Year

"All I Wanna Do" David Baerwald Bill Bottrell Wyn Cooper Kevin Gilbert

"I Swear" Gary Baker Frank J. Myers

"Streets of Philadelphia" Bruce Springsteen

Best Rock Song

"Black Hole Sun" Chris Cornell

"Come To My Window" Melissa Etheridge

"I'm The Only One" Melissa Etheridge

"Streets of Philadelphia" Bruce Springsteen

Best R&B Song

"Body and Soul" Rick Nowels

"If That's Your Boyfriend (He Wasn't Last Night)" Me'Shell NdeaeOcello

Best Country Song

"I Swear" Gary Boker Frank J. Myers

"Independence Day"

Gretchen Peters "Shut Up And Kiss Me"

Mary Chapin Carpenter "When Love Finds You"
Michael Omartian

Album of the Year

"The 3 Tenors In Concert 1994" Placido Domingo

"Longing In Their Hearts" Bonnie Raitt Bonnie Raitt & Don Was, producers

Trevor Horn (PRS), producer

Record of the Year "He Thinks He'll Keep Her"

Mary Chapin Carpenter Mary Chapin Carpenter, producer

"All I Wanna Do" Bill Bottrell, producer

"Love Sneakin' Up On You" Bonnie Raitt Bonnie Raitt & Don Was, producers

"Streets of Philadelphia" Bruce Springston

Bruce Springstoen, producer Best Song Written Specifically for a Motion

Picture or for Television "The Day I Fall in Love" (from Beethoven's 2nd)

"I'll Remember" (from With Honors orick Leonard

adonna chard Page

Streets Of Philadelphia" (from Philadelphia) pringsteen

Best Instrumental Composition Written for a Motion Picture or for Television

"Little Buddha" Ryuichi Sakamoto

"Wolf"

Ennio Morricone (SIAE) Best Classical

Contemporary Composition "Albert: Cello Concerto"

Stephen Albert "Ligeti: Concert for Piano & Orchestra"

Gyorgy Ligeti (GEMA)

"Lutoskuwski: Symphony No. 4" Witold Lutoslawski (ZAIKS)

"Messigen: Edgirs sur L'Au-Delg..."

Olivier Messiaen (SACEM)

Lifetime Achievement **Awards**

Peggy Lee Henry Mancini Barbra Stresond

Other Mominees

Bryan Adams oshiko Akiyoshi Alice in Chains Tori Amos Anthrax Howard Ashman Aswad Patti Austin Ray Barretto Mario Bauza Seastie Boys Black Uhuru (PRS)

Fierre Boulez (GEMA) Dee Dee Bridgewater Alan Broadbent

Dennis Brown (PRS)

J. Aaron Brown Ken Burns

Benny Carter Johnny Cash Mary Chapin Corpenter Gary Chapman Omette Coleman Shawn Colvin

Commissioned Coolio James Cotton

Crash Test Dummies (SOCAN) Andrae Crouch Cypress Hill

DeGarmo & Key Iris DeMent Depeche Mode (PRS) Diamond Rio

Placido Domingo Jerry Douglas Bob Dylan Richard Eddy

Luis Enrique Melissa Etheridge Roberta Flack

Juan Gabriel Jan Garbarek Group (TONO) George Gershwin Ira Gershwin Gipsy Kings (SACEM)

Amy Grant Green Day Oscar Hammerstein II Mickey Hart Edwin Hawkins Heavy D & The Boyz

Trevor Horn (PRS) Bruce Hornsby John Hurt Gregg Jackman (PRS)

Jimmy Jam **Bob James** The Jerky Boys

Angelique Kidjo (SACEM) Kitaro (JASRAC) Gladys Knight Oliver Knussen (PRS)

La Diferenzia Ladysmith Black Mambazo Michael Lang

Jay Landers David R. Lehmar Patrick Leonard

Terry Lewis Kenny Loggins Lyle Lovett **Craig Mack** Madonna Clif Magness Johnny Mandel

Manhattan Transfer Branford Marsalis Kathy Mattea Mary Maurer The Mavericks Tony McAnany (PRS)

Reba McEntire John Mellencamp Luis Miguel (SACM) Marcus Miller Bab Mintzer Big Band

Nan Schwartz Mishkin Lebo Morake Ennio Morricone (SIAE) Milton Nascimento

Graham Nash Nate Dogg

Me'Shell NdegeOcello Yossou N'Dour (SACEM)

Newsboys

Liz Phair Sam Phillips

Tim Rice (PRS) Carmen Rizzo Richard Rodgers Rush (SOCAN) Dan Russel

Esa-Pekka Salonen (TEOSTO)

Arturo Sandoval (SACEM)

Stephen Sondheim Mike Sterr

Stephen Stills Barbro Streisand Sting (PRS) Steve Toylo

Randy Thornton Ali Farka Toure (BUMDA U2 (PRS) Luther Vandress Bunny Wailer (PRS Warren G

Don Was Andrew Lloyd Web Insha Yearwood

Young

Billboard.

Gaine in Cast Mestern Wester.

Bill STORMAN.

BILL

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Commentary

Meeting The Artist's Psychological Needs

BY DR. JILL COOPER

By understanding the psychological sequence involved in creating an artistic work, producers, managers, and A&R executives can better aid an artist's creative develop-

The myth that creativity results from psychological suffering has no basis in reality. Sound, psychologically healthy people are blessed with creativity, as are more vulnerable, distressed people. Creativity stems from its own genetic or constitutional source. It is influenced by, but does not stem from, one's psychological development or di-

Creativity, including musical talent, is wired with a form of narcissism—a combination of unusual self-focus and introversion with an extroverted ambition to publicly share one's gift. The possession of innate talent brings with it a psychology of its own

Creative people report a high incidence of loneliness because of the time they must spend in solitude in order to develop the skills to express their talent. Before artists can even begin working, a degree of introversion and internal tension are necessary in order for them to access their raw talent. This can deplete the internal energy normally used to maintain one's psychological self, resulting in an inner void in which the new work can be envisioned and captured.

During such periods, an artist's feelings of well-being and self-esteem can be disturbed. A depressive emptiness can occur, setting the stage for addictive or sexual yearnings that can accelerate as the artist attempts to maintain some degree of balance. This tension leads the way for inspiration and discovery.

Once the creative vision has occurred, energy now can be channeled into the task of realizing it. A period of creative activity and quiet work follows. Artists frequently will bolster their work during this period by the use of personal superstitions and rituals

During these peak creative times, artists commonly will develop intense relationships to aid their work, in a sense using others to pivot them into their own creative rerces. Artists generally will seek out unusually intense ties to two types of people: those who can be seen as possessing greater talent, emotional fortitude, strength, or position; and those who are perceived as an ar-tistic "twin." The emotional reliance on another can be so intense as to seem symbiotic during this period. The ongoing commitment required to

translate inspiration into a creative work involves great attention to detail and striving for perfection. The intense focus on the creative task spends a great deal of psychic energy, and emotional sustenance is derived from those on whom the artist relies. People involved with a talent often report

emotional neglect. They find it difficult to tolerate the long absences, while the artist first withdraws to capture his or her inspiration, and the sudden reappearances, when the artist needs to rely on someone during the working phase or needs a trusted opin-ion on the finished project.

A significant other can feel he or she is at the unpredictable beck and call of the artist, and can be frustrated by demands for perfection as the artist attempts to create a work that falls in line with his or her initial burst of creative vision. It is highly difficult to live around and depend upon a talented artist.

However, the more psychological and emotional stability and self-knowledge that artists possess, the more their minds can tolerate greater creative development. Creativity is a journey into the unknown and the unexpressed. As an artist gains the psychological fortitude needed to take creative



Creative people report a high incidence of ioneliness." Dr. Jill Cooper is a San Francisco-based psychologist who specializes in working

risks, those around him or her-handlers, producers, A&R reps-are in key positions to provide additional support, reliability, and honesty.

People in these positions can do several

things to help, not hinder, the creative process and mental health of an artist:

First, you can vicariously understand the psychological stages that an artist typically moves through in order to create

Second, you can retain great sensitivity during the depressive, disorganized with drawal phase. When the artist withdraws and is relatively helpless against the oncom ing creative force, you can keep a watchful eye on any dangerous isolation or self-destructive sexual activity or substance abuse

Third, you can provide some protective stability during the working phase. Fourth, you can help the artist establish other pivotal relationships and personal practices that can enhance artistic expression. Fifth, you can be an understanding mediator when the artistic process becomes a strain on the artist's significant others. Lastly, and most importantly, you can of-

fer limits and be an ongoing source of confidence and realistic criticism from which the artist can derive stamina and strength.

These efforts can help the artist achieve long-term psychological and artistic elasticity and the ability to derive self-esteem from a multitude of experiences. When the artist's sense of self is strengthened, the creative domain can be limitless.

LETTERS

KUDOS FOR CADET COMMENTARY Billboard should be commended for the

Commentary by Dick LaPalm in the Jan. 28 issue. I must confess that I have a prejudice, knowing and admiring LaPalm as I have for more than 40 years. Reprinting the original Cadet advertisement in tandem with La-Palm's recent letter can only affirm some thing that many of us have known for a long time—that LaPalm is a bright and very humane man, the kind that's too seldom found in our society today. If they ever start a Hall Of Fame for record promotion people, Dick LaPalm should be the first one inducted.

Mort Fega Columnist The Palm Beach Post Delray Reach, Fia

COPYRIGHT ARGUMENT

Professor Arthur Miller's commentary, "Extending Copyrights Preserves U.S. Culture" (Billboard, Jan. 14), makes the argument that once works fall in the public domain they become less available for use by the public. If Miller is correct in this argument, then dissemination of creative works by giving copyright protection to authors for nited time is being ill-served. However, one need only look to classical music to dis-pel Miller's argument. Just because Beethoven's ancestors are no longer in control of his music does not warrant the argument that today's musicians cannot, or do not, do credit to Beethoven's music.

Gibney, Anthony & Flaherty

HO MORE TRIBUTES

piece on the tribute album glut (Billboard, Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nursiata. Brillioand. 1515 Broadway. New York. N.Y. 10036.

satanka Records released a double-album tribute compilation to the then completely underground Japanese band Shonen Knife The concept began to get so out of hand that we namelied the trend with our 1992 release "Marijuana's Greatest Hits Revisited." In the years since, the idea has been done to the point of absurdity. Richard M. Kernn

Jan. 21). To me, the point of saturation

occurred more than five years ago, when Ga-

Re-Hash Records Louisville, Ky

COUNTRY ROCK PIONEERS?

In a review of the Eagles single "Love Will Keep Us Alive" (Billboard, Jan. 7), a reference is made to "its classic countryspiced pop sound" and that radio stations are "mindful of the genre's pioneers." The latter comment implies that the Eagles created country-rock or the California sound but it is incorrect to call them the genre's pi-

It's difficult to pinpoint the origins of country-rock, but the Buffalo Springfield, the Byrds (with Chris Hillman), Poco, Gram Parsons (International Submarine Band, Byrds, Flying Burrito Brothers), Rick Nelson, Mike Nesmith, and others were developing this sweet blend long before the Eagles flapped their wings. Obviously, they picked up a few pointers along the way. Be-fore becoming Eagles, Timothy B. Schmit spent years with Poco, and Randy Meisner was an original member of that group, as well as playing with Nelson's Stone Canyon Band. Let's give credit where credit is due.

Thanks for Eric Boehlert's direly needed

Editor's note: You forgot the Dillard & Clark Expedition!

BILLBOARD FEBRUARY 18, 1995

Artists & Music

Trauma's Bush Seeks U.S. Acclaim Befitting Its Sound

■ BY CARRIE BORZILLO

LOS ANGELES-Radiohead did it. The Cranberries did it. Now Lor don-based alternative rock act Bush has found success in the U.S. before it has had



ords/Interscope group's debut album, "Sixteen Stone," won't be released in the U.K. until Feb. 28, even though the album and first single, "Everything Zen," are heating up in the States. This week, "Sixteen Stone," loves from No. 92 to No. 85. Mean-

while, "Everything Zen" jumps two



ots to No. 4 with a bullet on the Modern Rock Tracks chart and moves seven positions upward on the Album Rock Tracks chart to No. 21 with a bullet.

(Continued on page 117)

U.S. Radio Brings Harvey Its Love 4th Island Set Poised For Mainstream In the fall of 1993, following a tour to

■ BY CRAIG ROSEN LOS ANGELES-With the worldwide release of "To Bring You My Love" on Island Records Feb. 28, crit

cally acclaimed British rocker PJ Harvey is primed for her commercial breakthrough on both sides of the Atlantic.

The ominous and striking first sin-gle, "Down By The Water," released to modern rock radio Feb. 2. is already receiving airplay on more than 30 commercial modern rock stations in the U.S., including format powerhouse KROQ Los Angeles. Meanwhile, a video clip of the track is in Buzz Bin rotation on MTV Europe.

"To Bring You My Love," produced by Harvey, Flood, and John Parish, is essentially a solo album, with Polly Jean Harvey handling keyboards and percussion, as well as guitar and vocals.

support "Rid Of Me," Harvey disbanded the trio operating under the PJ Harvey monik

"I was getting very tired of a three piece lineup and felt very limited by what you can do with guitar, bass, and druma," says Harvey. "So I really wanted to start incorporating other instruments . . . After writing the songs for the new album, I felt really close to the songs and wanted to play a lot of those instruments myself and record layer by layer, rather than recording live, which I have done most of the time

up to this point." Yet the album isn't all Harvey. Lending a helping hand is multi-instru mentalist Parish, a longtime friend of Harvey's who fronted the group Auto-matic Diamini, which included Harvey. Also, Joe Gore, known for his work with Tom Waits, plays on several tracks. Harvey and Gore became friends after Gore interviewed her for

a guitar magazine.
For touring purposes, Harvey has recruited a new six-piece band, including Parish and Gore. The touring unit will premiere for the radio community on Thursday (16) at the Gavin Seminar in New Orleans. Less than a week later, on Feb. 22, Harvey will perform for

attendees of the National Assn. of Recording Merchandisers confab in San Diego Both retailers and radio program

mers already are reacting positively to the alhum

Sava Rob Rell new-release buyer for the 350-store, Torrance, Calif .based Wherehouse Entertainment chain. "With the strength of this single, this should be her breakthrough record. In terms of radio, it's probably

her most accessible single yet. It has a really unique sound. It doesn't sound like everyone else on the radio. I think people will go nuts for it." While Bell notes that Harvey's pre-

vious releases have done fairly well, fueled mainly by the press, there hasn't been a big radio or video hit.

"This will take her from being a critically acclaimed cult artist to a big alternative star." he say

SICAL . JAZZ . MUSIC VIDEO

Modern rock XTRA (91X) San Diego operations manager Kevin Staplefo says, "I have a feeling that this track is going to work, so we wanted to be on it immediately." According to Stapleford, Harvey already has a following with the station's core listeners, based on airplay for such previous Harvey tracks as "Sheela-Na-Gig" from the 1992 Island/Indigo album, "Dry."

According to SoundScan, "Dry" sold 88,000 units, while its 1993 successor



Island executives in the U.S. and the U.K. feel that "To Bring You My Love"

will earn Harvey a bigger audience. Marc Marot, managing director of Island U.K., says this is the first Harvey album to be tagged a priority by

PolyGram worldwide "We've always taken the approach of letting Polly develop at her own pace and never have pushed her to grow beyond her own organic rate," Marot says, "With this album, we feel she has

delivered us a record that will allow us to up the ante." Island VP of alternative radio/video Steve Leeds says, "This record will take her to a plateau that is beyond anything she has had before, even cu-

mulatively." "To Bring You My Love" is Harvey's first album released under the guid-

ance of Paul McGuinness and Sheila Roche from Principle Management. the Dublin-based firm that handles another Island act, U2. The duo became interested in Har-

vey after she opened a string of European stadium dates for U2 in August 1993, "We saw some stadium dates in Scandinavia that just blew us away," says Roche. McGuinness calls Harvey an "absolutely riveting performer who can command large concert audiences." While Harvey was with a different manager at the time, she eventually signed with Principle, which has a strong working relationship with Island chairman/CEO Chris Blackwell and Marot. It was McGuinness who introduced

Harvey to Flood, known for his work on U2's image-breaking "Achtung Baby" and "Zooropa." McGuinness says, "I was a little nervous making the introduction, because I knew Polly was nervous about work-

(Continued on page 119)

Will U.S. Fans **Dance To Jive's** Rednex Fiddling?

This story was prepared by Larry Flick in New York and Dominic Pride in London.

NEW YORK-Jive Records hopes to jump-start its new Battery Records dance/pop label with the single "Cot-ton Eye Joe," a European smash that combines hillbilly singing, high-oc-tane fiddling, ani-



mal sounds, and a Battery is count ing on top 40 and rhythm crossover airplay to fuel sales of the record by the Swedish quar-tet Rednex. "Cotton Eye Joe," due

Feb. 24 in the U.S., has sold almost 2.5 million copies in Europe, where it went No. 1 in nine different countries. The release is supported by a videoclip that reinforces its imagery of toothless, tobacco-juice-spitting cow-folk whooping it up amid the hay bab An import version of "Cotton Eye

Joe" already has gotten early spins at several U.S. top 40 and crossover stations. Although some programmers find the stereotypical lyrical jabs questionable, others agree that the record chuld attract a large and amused audience "It's a total novelty record and not

one that should be taken too serious says Garett Michaels, PD at WFLY Philadelphia, which is testing the song. "To be honest, I don't think the people it makes fun of will ever hear it-and I do think everyone else will find it very funny. At the same time. I don't see this act having as many hits here as they have overses U.S. indie and dance-specialty (Continued on page 117)



center, efter appearing as a surprise guest for the encores at Nine Inch Neils' recent show in New York. Ant also joined the band at a show in Worcester, Mass. Nine Inch Nalls covered Ant's song "Physical (You're So)" on the album "Broken." Ant's new album, "Wonderful," is due out on Capitol Records March 7 and features the single of the same name. Shown at right is longtime Ant collaborator Marco Pirroni.

WORK GROUP GETS SET TO WORK

■ BY J.R. REYNOLDS

LOS ANGELES-The Work Group, the Columbia Records Group label formed under co-presidents Jeff Ayeroff and Jordan Harris, hopes to tap into the growing, mainstream in-

terest in reggae when it releases vocalist Diana King's genre-crossing debut album, "Tougher Than Love," April 4. The label bopes to set up the album with the single, "Shy Guy," which is featured on the "Bad Boys" soundtrack album, due March 22 from Work. On "Tougher Than Love," King

takes catchy R&B/pop melodies and fuses them with syncopated reggae rhythms. King's vocals carry a subtle Jamaican patois accent. Before joining Sony for the Work launch, Harris and

Averoff were the joint chiefs of Virgin Records in the U.S., (Continued on page 18)

Diana King Is First Release | Label Opens With 12 Acts LOS ANGELES-The Work Group, the new Columbia

Records Group label, comes on the scene with a diverse roster of name acts, critics' favorites, and debut artists. The 12-act roster includes former Columbia Records signees Terence Trent D'Arby, Jamiroquai, and Chris Whitley, as well as Youssou N'Dour and rapper Da Brat, who were on Columbia's now-defunct Chang imprint

As previously reported, Work will have its own A&R, marketing, promotion, and video staffs, which will be "linked" to Columbia's

resources. A majority of the Chaos promotion staff joined

The label is helmed by co-presidents Jeff Ayeroff and Jordan Harris. Their first major executive appointment is Burt Baumgartner, a 17-year Columbia veteran who has been named senior VP of promotion-the title he held at Columbia since 1991. Baumgartner is moving from his New York base to Work's offices at Sony Music's campus (Continued on page 18)

BILLBOARD FEBRUARY 18, 1995

'New Jersey Drive' Fuels 2 Tommy Boy Soundtracks

■ BY HAVELOCK NELSON NEW YORK-Tommy Boy Records has been slow to enter the lucrative movie-soundtrack busin but next month the veteran hip-hop label will release two sets of music based on images from the Gramercy Pictures action flick "New Jersey Drive." The record company has fashioned a multifaceted and co-onerative campaign to promote and

market the collections. On March 28. Tommy Boy will aunch "New Jersey Drive: Original Motion Picture Soundtrack Vol. 1. a full-length album. Two weeks later, on April 11, it will release a follow-up, six-song EP titled "New Jersey Drive: Original Motion Picture Soundtrack Vol. 2."

The label, which solicited tracks after carefully studying demographic and sales information, decided on

manufacturing twin sets when it was faced with an abundance of stellar submissions. "We got to the point where we got so many great artists that either we had to do a two-



BLAK PANTA

rate sets," says
Boy president Monica Lynch, "Doing a two-disc album would've been very expensive. so we decided on the EP idea." Volume 1 has a more varied feel

disc album or

create two sens-

and a wider appeal, with tracks from such artists as rappers Young Lay featuring Mac Mall & Ray Luv, Outkast, Ill Al Skratch, Queen Latifah, Coolio, Naughty By Nature, MC Eiht and Heavy D.; R&B artists (Continued on page 112)

'Guitar' Watson Finds A New Audience 'Bow Wow' Set Via Bellmark Earns Grammy Nom

BY DAVID NATHAN

LOS ANGELES-Fueled by grow ing R&B airplay and a Grammy nominstion, Johnny "Guitar" Watson is giving credence to the phrase "John-ny G. Is Back," which is also the name of the opening track on "Bow Wow,"

his first album in 14 years. The Texas-born, L.A.-raised performer-considered one of R&B's most colorful characters-is enjoying a career resurgence that is drawing fans young and old to "Bow Wow. which was released in September on his own Wilma Records, distributed by Bellmark Records.

The album, which has received a Grammy nomination for best contemporary blues recording, is bulleted at No. 50 on this week's Top R&B Albums chart. According to SoundScan, "Bow Wow" has sold 34,000 units. "Hook Me Up," the second single from the set, is bulleted at No. 48 this

week on the Hot R&B Singles chart. The song received 362 spins from 40 stations during the week ending Feb. 5, according to Broadcast Data Sys-

WEDR Miami PD/MD James Thomas says, "The single has gotten good phones in all demos from 12+



especially with the 25-54 audience. It's a refreshing reminder to the older demo of Johnny's music good introduction to the younger au-

through 18-34 and

The musician/producer/writer made his first chart appearance in 1955 with the single "T hose Lonely. Lonely Nights," a top 10 R&B hit on the RPM label. He scored subsequent hits with the 1962 King single "Cut-tin' 1n," 1967's "Mercy, Mercy, Mercy" with Larry Williams on Okeh, and a string of '70s and '80s classics in-cluding "I Don't Want To Be A Lone

Ranger" (Fantasy), "Superman Lover" and "A Real Mother For You" (DJM), and a 1978 re-recording of "Gangster Of Love," which he origi-

nally cut in 1952. Watson began touring to support the new album in late November, performing in New York, Kansas City,

Kan., Cleveland, St. Louis, Detroit. and Las Vegas. He will be appearing Friday (17) at Tramps in New York. Watson is pleased his music has continued to endure. He's been sampled by rap figures including Snoop Doggy Dogg, Dr. Dre, Ice Cube, and

Watson says, "I figured the album would do OK, but I didn't expect it to do as well as it has, especially with a younger audience."

Bellmark serviced an alternative version of "Bow Wow," remixed by Dwayne Wiggins of Tony Toni Toné, to key radio stations Jan. 16. The label also is readying an EP that will feature non-LP tracks. Included will (Continued on page 112)

Major Labels Drop. Shuffle Reggae Artists

RY FLENA OLIMANO

A number of well-known reggae acts have been trimmed from the rosters of several U.S. major labels. The heaviest fallout was at MCA Records, which dropped five acts, wiping its roster clean of reggae. Columbia Records and Elektra Entertainment Group also dropped several acts, although Elektra picked up DJ/singing group Worl-A-Girl from Columbia. Acts cut by MCA were singers Ed Robinson and Barrington Levy, and the groups Morgan Heritage, the Dreds, and Steel Pulse. MCA would not comment shout the moves Columbia dropped two acts besides

(Continued on page 115)



Stuart on his worldwide publishing deal with the company. Stuart and his band, Dog's Eye View, were recently signed to Columbia Records and have toured with Tori Amos, Cracker, and Counting Crows. Shown, from left, are Marty Diamond, Stuart's manager, of Little Big Man Management; Stuart; and Stacy Leib, VP of creative development. EMI Virgin Music. EXECUTIVE

Nirvana Bassist Forms Artist, Fan Action League In Seattle ■ BY DEBORAH RUSSELL efforts are required to keep the state's

LOS ANGELES.Nirvana bassist Krist Novoselic is fronting a new group of industry activists that is stepping up the political fight to defend the rights of artists and their fans. Novoselic is president of the Seat-

tle-based Joint Artists' and Music Promotions political-action committee, which was unveiled in Seattle on Feb. 7. The PAC is affiliated with the Washington Music Industry Coalition. JAMPAC will stage a rally on the

steps of the Capitol building in Olympia, Wash., on Wednesday (15). he primary focus of the rally will be to fight new lyric bills introduced in the state legislature in January. JAMPAC's members agree that more proactive, aggressive lobbying

lawmakers from authoring and introducing such bills. "Conventional politics are influ-

enced by campaign contributions and relationships with representatives, says Novoselic. "We're going to start playing American politics the way they're played." Early financial supporters of JAM-

PAC include members of Pearl Jam, who have already contributed \$2,500 to the group's efforts. Additional JAMPAC pledges include Susan Silver Management, Soundgarden, Sky Cries Mary, Monqui Presents, A&M Records, Capitol Records, Gold Mountain Entertainment, MCA Concerts, and the Recording Industry Assn. of America

(Continued on page 121)

RECORD COMPANIES. Rick Dobbis is appointed president of PolyGram Continental Europe in London. He was president of the PolyGram Label Group. (See story, page 39.) Burt Baumgartner is app

nior VP of promotion for The WORK Group, the new Columbia Records Group label, in Los Angeles. He was senior VP of promotion for Columbia. Michele Mena is named VP of publicity for Arista Records in New York.

She was senior director of communications for Sony Music Entertainment. Island Records names Dave Ross VP of AOR in Los Angeles, Joh Sigler senior director of national AOR promotion in New York, Ed Green associate director of CHR promotion in New York, Marthe Reynolds national director of crossover promotion in New York, Kyle Wong national director of college and alternative radio promotion in Los Angeles, and Tina Dunn associate director of national video pro-



PLG, head of rock and alternative pro-

motion at Giant, Baltimore/Washing-











for RCA

TURNTABLE





Shelby Meade is promoted to direc-

tor of press and artist development for

the Elektra Entertainment Group in

New York. She was associate director

rector of public relations for Walt Dis-

Maria Kleinman is appointed di-

of press and artist development









were, respectively, a sales representative for Sony Music and Midwest regional single sales manager for Uni. PUBLISHING, Linda Golding is pro-

moted to president of Boosey & Hawkes Inc. in New York. She was VP and GM.

Randy Sabiston is promoted to senior creative director of PolyGram Music Publishing Group USA in New York. He was creative director.

ton local promotion manager for PLG, national director of crossover promotion at Island Independent Labels, as-sociate director of college and alternative promotion at PLG, and manager of national video promotion at PLG Mel De Latte is promoted to national director of AC promotion in New Or-leans. He was VP of promotion for Is-

Capitol Records appoints Michelle

promotion in Los Angeles and Clint Works national director of rap promotion in New York. They were, respectively, Southwest regional promotion/marketing manager for EastWest/Elektra Entertainment in Dallas and national director of promotion at Pallas Records.

RCA Records Label in New York names Rene McLean national director of rap promotion and Shari Segali-nl director of single sales. They were, respectively, national director of urban/rap promotion for Stepsun Music ney Records in Los Angeles. She was senior director of national publicity for DISTRIBUTION, Uni Distribution Corp. in Los Angeles names Jay Gilbert na-

Doc Pomus Tribute Has Just Cause

Artists Donated Services For Rhino Benefit Set

RY JIM RESSMAN

NEW YORK-Rhino Records' Forward label is releasing a tribute to the late songwriting great Doc Pomus, but everyone involved emphasizes that Till The Night Is Gone: A Tribute To Doc Pomus" is far more than just another tribute album.

"We don't want to position it as a tribute, though it's truly a tribute in that the artists had personal relationships with Doc and did it out of their love for him," says Faithe Raphael, Rhino's senior director of product management and direct response. In fact, the artists contributed their services for the album, and Rhino's pro-ceeds, as well as all writer and publishing royalties due the Pomus estate, are going to the Doc Pomus Assistance Grant Program of the Rhythm & Blues

"To us in the company," says Raphael, "it's some of the best rock'n'roll music by some of the best artists in rock'n'roll and should be adored by itself for the music. We're not coming from a tribute perspective-we're selling the music and want. people to know who he was.



Who Doc Pomus was, says Lou Reed, was "a great songwriter, poet, philanthropist, gambler, raconteur supreme. He was like a blazing sun, a exploding star-anybody in his orbit benefited from him. He was the way you should be. You should grow up, you should be like Doc." Pomus, who was stricken with polio at age 6 and spent much of his adult life in a wheelchair. died of cancer in 1991 at the age of 65. On the album, Reed covers "This Magic Moment," a hit for the Drifters in 1960 (it reached No. 16 on the Billboard pop chart) and again for Jay & the Americans in 1969 (No. 6). "It took all of one second," he says of his ch "Of course, there's the downside of doing a vocal that goes against Ben E. King's-going against a classic engraven in a whole generation's earlobes! But it's an inspiring thing to try to do." The 14-track album also features Los Lobos, Bob Dylan, Shawn Colvin, John Hiatt, B.B. King, the Band, Irma Thomas, Dion, Rosanne Cash, Dr. John, Solomon Burke, Brian Wilson, and Aaron Neville. The disc is due March 28; a promotional CD with Los

Lobos' version of "Lonely Avenue" and Cash's "I Count The Tears" is going to adult alternative radio stations Feb. 27. "Everyone pretty much had some contact with Doc," says Will Bratton,

(Continued on next page)

Maga-seller Members of Come's national staff and regional directors take time out from Capitol/Cema meetings in Phoenix to congratulate hometown heross Megadeth on the platinum certification of the album "Youthenesis." Pictured in back, from left, ers Csme's Kathy Callehan, Cliff O'Sullivan, Paul Dolan, Russ Bach, Jerry Brackenridge, Gene Rumsey, Tarry Sautter, Kathy Aderman, Michael Roden, Mike Mooney, Paul Wittcoff, Laura Jones, and Joe McFaddsn. In front ers, from left, Megadeth's David Ellefson, Marty Friedman, Dave Mustaine, and Nick Manza.

U.K.'s Spiritualized Get 'Pure' For 2nd Set Arista Album Explores Heady Single-Tone Minimalism

BY DAVID SPRAGUE

NEW YORK-Jason Pierce, front. man of British trance-rock Spiritualized, thinks of his band in terms of cross-sensory stimulation. That idea has permeated the offices of Dedicated/Arista, which will release the band's second album, "Pure Phase," March 28.

"All of our efforts address the fact that this is a very visually ori-ented, extremely intellectually com-pelling band," says Tom Ennis, Arista VP of product management. We're using that to our advantage from day one, shipping press and radio an interactive press kit that uses sound samples and graphics. Arista will extend that approach to retail, where it will use a limited edition "glow-box" CD package that highlights the striking artwork on the cover of "Pure Phase." "We'll be

using it to create a profile in places where the band is a bit less known, says Arista manager of artist development Bill Wilson. "But we'll be importing enough to sell at a consumer-friendly price."

The label is counting on Spiritualized to maintain a strong touring presence for the first time in several years (a 1992 tour with the Jesus & Mary Chain generated exceedingly positive reviews). Ennis saya a short, late-spring trek is booked already, and negotiations are underway to have Spiritualized headline Lollanalooza's second stage.

"I've always thought of us as a live band first," says Pierce, "It's not a huge, technical project: We don't use much more than two old keyboards and two old amplifiers. But I find that we make sounds that seem like more than the sum of the parts, something that you feel in your spine."

Pierce fronted the seminal drone. rock band Spacemen 3-which also has spawned the bands Spectrum and the Darkside. Spacemen 3 released several late '80s albums that

It's essentially a single tone, We wanted to boil it down to the idea of one person playing one note beauti-That assessment aside, Arista's

Wilson feels that "Pure Phase" will expand upon Spiritualized's stateside fan base—estimated to be in the 10,000 range, judging by sales of its 1992 debut "Lazer Guided Melo-

dies. "There are a large number of people who buy every piece of music that comes out [by] Spiritualized," says Wilson. "Although they only sold about 10,000 copies last time out, they have built an awareness, especially at press and college ra-

Wilson says the label will pronote "Pure Phase" to college stations first and will take a trackprobably "Let It Flow"-to com nercial alternative outlets shortly thereafter. "As a format, commer cial alternative is getting more ad-venturous," he says. "This is an ideal time for a record that sounds

While Pierce says Spiritualized's aesthetic obliqueness may lose the casual listener, he insists that, in the end, his band is carrying on the spirit of rock'n'roll, not creating high art.

this unique.

"A lot of people who work with minimal music get very highbrow he says. "It's easy to hide behind being avant-garde, easy to tell people they're not intelligent enough to understand what you do. That's not what we're about. We aim to make people feel things on a more basic, more soulful level,"

TO OUR READERS

Melinda Newman is on assignment in London. Her column will

return next week.

Wilco. Son Of Uncle Tupelo. Is Ready In 'A.M.' On Reprise

BY BRIAN Q. NEWCOMB

ST. LOUIS-Rising from the ashes of Uncle Tupelo, Wilco arrives at retail on March 28 with its Sire/Reprise debut album, "A.M.," without skipping a beat. Led by Jeff Tweedy-one-half of Uncle Tupelo's original songwriting teamfour of the Tupes regrouped under the new name and almost immediately began recording.

Uncle Tupelo—whose members came from Belleville, IIL—developed in the alternative clubs of nearby St.



acclaimed records on Rockville Record and building a solid national following through consistent touring. The act made its major-label debut in 1993 with the Sire albam "Anodyne," which sold 41,000 copies, according to SoundScan. But all of that ended when Tweedy's writing partner, Jay Farrar, decided to exit. Acknowledging the usual "creative differences" while hinting at a more

onal break, Tweedy says, "We look at Uncle Tupelo as something that started and ended. "It was pretty stressful," adds

Tweedy in an understatement. "Everybody thought Uncle Tupelo was going about as well as it had ever gone. That's one nice thing about the shows [Wilco] did—it does feel like there's a certain amount of momentum that has staved with us as we get ready to release the new album.

Farrar has moved to New Orleans and has been recording in Minneapolis with a new band-said to include origi-(Continued on page 36)

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SPIRITUALIZED: Jason Pierce, Sean Cook, end Kate Radley.

embodied its frequently employed, self-applied slogan, "taking drugs to make music to take drugs to, notion Pierce has modified, while not disassociating himself from it entirely. "Any mood alteration should

come through the music rather than substances," he says. "Substances can be a tonic: If you use them, fine, but you certainly don't need them to feel what we do. While terms like "psychedelic"

have been bandled about to describe Spiritualized, the band's sound is more slippery than that. Pierce cites influences as diverse as minimalist composer LaMonte Young and the Beach Boys, If one can envision a middle ground between those two acts, it might sound something like the gossamer shimmers that make up "Pure Phase.

"There's not a lot of melody involved in what we're doing: It doesn't rely on normal musical ideas like middle eights or bridges or choruses," says Pierce. " 'Pure Phase' is as minimal as you can get:

When Is A Band Not A Band? Ask The 6ths London Group Comes Clean About Its No-Show Status

BY DAVID SPRAGUE

NEW YORK-Times have changed considerably since the beginning of the 1980s, when consumers and industry folk slike were edified with the slogan "Blondie is a group." As such, Stephin Merritt has no problem admitting that his brainchild, the 6ths, is most assuredly not a group.

"It's certainly not—it's an openly cynical ploy to expose me to a larger audience as a songwriter." says Merritt, with dry humor We're advertising it as a ploy, and we want everyone to think of it as one. It's the Malcolm McLaren philosophy of not bothering to lie about your sincerity." The first full-length release from the 6ths, "Wasp's Nests," (which



aongwriter's demo, the album offers 15 Merritt songs internreted by some of underground pon's biggest names, such as

Superchunk's Mac McCaughan. Yo La Tengo's Georgia Hubley. and Sebadoh's Lou Barlow. Merritt recorded all the instruments

himself-aside from one guitar solo performed by Mitch Easterin his home studio.

"In technical terms, it wasn't terribly difficult: I recorded everything at home and directed [the singers) all to sing quietly, conversationally, and with as little emo-tion as possible," says Merritt, who adds that ABBA is the primary role model for his work. "Like them. I'm certainly not trying to express myself. I'm trying to make pretty objects that I can treasure for decades.

While the nature of the 6ths precludes touring, London director of marketing Rebecca Carroll says the project will have a lengthy shelf life. Carroll perceives the small-but-vocal followings of contributors such as New Zesland indie-rocker Chris Knox and Velvet Crush guitarist Jeffrey Borchardt as conducive to releasing a steady progression of singles.

"It's not about one track or one video," she says. "While each song is unique, what unifies [the album] is Stephin's music and songwriting. No one else writes songs like

The first single from the album will be "San Diego Zoo," sung by San Francisco underground favor ite Barbara Manning. A video is being planned and should be ready (Continued on page 17) MUSIC PUBLISHING

And Silent Gate,

going to happen. Shawn and



With her solid bluegrass background, you might not expect Alison Krauss to be covering pop

hits from the '60s. But when she heard a version of the Foundations' Babu, Now That Pre Found You. which was written bu John McLeod and Tony

Macautau and climbed to No. 11 on Bittboard's Hot 100 back in 1968. she knew she just

had to sing it. Edited By Peter Cronin Krauss. "I remember just going. Whoa, what a great song!' It really blew me away. Sometimes we try covers and they just don't work. I really thought I wanted to do Jackson Browne's "Sleep's Dark " but we worked on it and I ever ally realized that it wasn't

actually played 'Baby, low That I've Found You' together last year at Telluride, and I've been playing it in my for about four years now. The first time I heard the Foundations' recording of the song was when we were recording our version. I loved it, but it didn't really affect the way we did it because we'd been playing it for so long already. The lyric just got to me right away. It's like when you've got the major hots for someone and they just look at you and say get lost. You know, like back in the fourth grade, those pa pubescent blues. That was the worst, But that kind of thing has happened to everybody, so everybody can identify with it. For us, lyrical content and the emotion of the song is so important. We can change the music a little to fit if we have to, but the lyric has to be right. People have

been coming up after shows and saying, 'What is that song?' I'm glad we finally got a chance to record it.



A stunning collection of new songs from one of the brightest new voices at adult album radio. "Another superlative collection from the best new songwriter of 1992. "Fishing", "Mary Magdalyne", songwriting doesn't get any better than this. —David Schlichting, HMV Cambridge

"This release should propel Shindell to the standings of John Gorka. Listening prompts us to put Shindell at the top of the list of the singer/songwriter greats."

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Reach For The STARS! MOVING? RELOCATING? ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL OR STUDIO

DOC POMUS TRIBUTE HAS JUST CAUSE (Continued from preceding page) of the Joe Turner tune Boogie Woogie

Pomus' son-in-law and administrator of his estate and song catalog, commenting on the talent lineup. around at the end of Doc's life and was very helpful to us. The Band knew him from the early '60s. Dr. John was a songwriting buddy for years. Doe was around Aaron Neville when he started

up.
"B.B. recorded several of Doc's got together with Doc for a song session in the mid-'80s. Irma recorded his songs in the '60s and again in the '80s. John Hiatt-Doc really admired his songwriting. Shawn latched onto Doc when she started out in the clubs, and

he tried to promote her." Colvin's ballad version of "Viva Las Vegas," says Bratton, "captures a cer-tain desperation to the lyrics that oth-ers might have missed. But every song on the album has a different interpretation, sound, and production quality. So it sounds more like a soundtrack alburn to me. It's not just one in-house band and producer."

Joel Dorn, who produced Dion's version of "Turn Me Loose" and Aaron Neville's "Save The Last Dance For Me" for the album, adds to Bratton's

The conventional wisdom in the industry now is. Too many tribute albums, and tribute albums don't sell. says the veteran producer, who recorded numerous Pomus copyrights in the '60s and '70s. "But ['Till The Night Is Gone') is not a marketing concept. Dion and Doc were friends, he knew Rosanne Cash. These aren't cursory performances: Dylan sings the shit out Country Girl, and Lou Reed laid his Lou Reed thing onto 'Magic Moment.' "It's not 'Let's get "A" and "B" and do a tribute to "C." 'There were legitimate feelings we all had for him. He was my best friend-of course, Doc

was best friends with a lot of people. Dorn actually decided to become a record producer after hearing Ray Charles' R&B hit version of "Lonely Avenue" as a teen in the '50s. After he was introduced to Pomus, whom be considered a father figure, Dorn would speak to him five to 10 times a day.

"He was a telephone guru, whom a lot of people could talk to about shit they couldn't talk to anybody else," Dorn says. "Me and Mac Rebennack [Dr. John] would be there, and everybody from Dylan to Joe Turner would call. If you had a log of calls in and out of his joint, it was a hall of fame to beat all halls of fame in this business." (In fact, Pomus was inducted into the Rock And Roll Hall Of Fame in 1991.)

Reed recalls his reaction to Pomu death: "To not be able to call him up! A lot of us asked to have his answering machine kept going for a while." Raphael says a "blanket campaign" will be in force behind "Till The Night

Is Gone," which will be promoted as a full album to album rock stations, in addition to the adult alternative formats serviced with the promotional CD. Other promotional activities include creation of a custom press kit for the disc and a postcard teaser campaign involving a series of mailings with personal appreciations by the participating artists.

Advertising will be ample, Raphael says, with many publications donating space out of respect for Pomus and his legacy. Additionally, the album will be featured at a Feb. 17 listening party at the House Of Blues in New Orleans for Gavin Convention attendees. Discs will also be given to VIP attendees at the March 2 Rhythm & Blues Foundation festivities in Los Angeles.

Despite Pomus' enormous influence and steady song output during his lifetime—his last composition, "I'm On A Roll," was completed days before his death-Bratton and others feel that he deserved greater recognition.

"The catalog is still alive, and newer material he wrote with Mac [Rebennack) and Kenny Hirsch gets into TV shows and films like 'Short Cuts. says Bratton. "But I never felt he got enough recognition as a songwriter. A lot had to do with when Mort Shuman [Pomus' early songwriting partner] left for Europe in the '60s, and then Doc was crippled and not self-promoting."

Adds Dorn of the wheelchair-bound

Pomus, "I thought he was a black blues guy from Mobile or something, but he was this little crippled cat from Brooklyn! But you went into a room with Doc and that buzz went up: He was like a Jewish version of Henry VIII in a throne with wheels. He had that lesend thing going on! The legend will be further reinforced

by a second Pomus retrospective due in late summer from Warner Bros. The single-CD compilation is to contain the hit versions of about 20 Pomus compositions by the original artists.

Piracy Alleged As Judge Raids Stands At MIDEM

BY JEFF CLARK-MEADS and MARK DEZZANI

CANNES-The specter of piracy was raised at MIDEM again this year when a judge, supported by armed police, raided stands in the Palais Des Festival. The first stand targeted was that of Italian budget specialist Duck Records over alleged bootless of recordings by

David Rowie the Doors and Led Zen-Following complaints by French a thors' society SCPP, the judge and his team confiscated catalogs and busin material, and a copy of "The Best Of David Bowie Live" from the Duck

Duck Records managing director Bruno Barbone says, "I don't understand what happened. In Italy, it is perfectly legitimate to distribute live con-certs after 20 years." He maintains the Bowie album was recorded 25 years

"They arrived like buildozers without presenting themselves," says Barbone. They asked if we had a contract [with Bowie) and said they would have to sequester our entire catalog. They be-haved as if I were a criminal."

Though Duck Records' products may be legal in Italy. European law says it is illegal to sell them in any European Union nation where they contravene domestic copyright law. Recording a concert does not break Italian law, but it is contrary to copyright legislation in France and most other EU territories. After the Duck stand, the judge went

to Milan-based D.V. More/Disco Piu over complaints about alleged bootleg product. Material was again seized from the stand

The third stand raided was that of ITM Media from Wuppertal in Ger-many, after guitarist John McLaughlin complained that the company was displaying recordings of his work that had been made without his permission.

In addition to the raids in the Palais. two representatives from Danish company Patricia Records were arrested in their hotel suite in Cannes over an accusation of trading in unlicensed records in previous years. They later were questioned and held in police custody

At press time, representatives from D.V. More/Disco Piu and Patricia Records did not return phone calls seeking comment

SCPP legal director Frederic Plan says he is disappointed by what he sees as an unacceptable amount of questionable product at MIDEM.

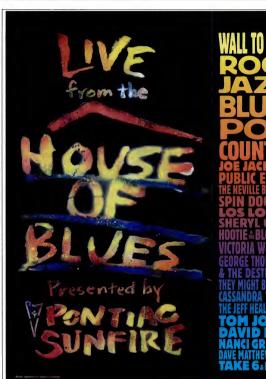
MIDEM Organisation chief executive Xavier Roy says the trade group wants to "totally associate" itself with SCPP's actions. "I want to say clearly to the pirates that MIDEM is not the place to present product," says Roy.
"What we have done during the last three years in conjunction with hodies like SCPP and [international labels group] IFPI is get a good control on the problem at MIDEM. You will never have total control, but we have a good

tion, starting on page 39.

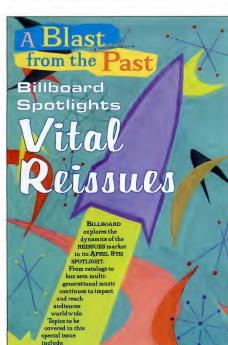


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Seger's Manager Questions ASCAP'S Four Funds Plan

Words & Music

Now OR LATER? ASCAP portrays a writer distribution plan as a form of "Social Security," but Bob Seger's longtime manager/music publisher says Seger is getting a raw deal. According to Edward F. Andrews

According to Loward F. Andrews Fr. Seger's manager for 29 years and an ASCAP publisher member for 31 years, Seger, who opted for the plan in 1968, has been paid \$1.2 million less in writer royalties than Andrews' Gear Publishing Co. has through the Current Performance Option.

At issue is the performance right group's Four Funds Plan, which can be chosen by a

writer member as a way of spreading out or stabilizing his performance royalty over a long term to provide income in

years when hit songs aren't flowing; the plan may be chosen for tax, retirement, or estate reasons as well. A writer can also choose a 100% Current Performance plan whereby the writer is paid out funds relative to current success.

funds relative to current success.

Says ASCAP COO John LoFrumento, "This is the first complaint
I've heard of. We believe it is a system
that works. We have no intention of
[changing it] substantially from the
form it is in now. The fund is doing

what it is supposed to do."

LoFnumero admits, however, that
younger contemporary writers tend
to select the current payment plan.
"People don't want to wait for their
money," he says. Of about 35,000
ASCAP writer members, about
14,000 are now members of the Four
Funds Plan.

Segre is not in arrears and will benefit in the long run by staying on the Four Funds Plan if he wishes—a writer can switch plans on an annually made in the past; he is currently not on the Four Funds Plan. The term Four Funds refers to its structure. The morey available to this group of four separate funds, one of which is the Current Performance Fund.

Bringing the dispute sharply into focus, apparently, is the long-running use, since the mid-'80s, of Seger's. classis rock stop "Liko A Rock" as a nationwide lingle for Chevroletztruck division, although Andrews claims he has called into question elements of the Four Funds Plan prior to the deal with Chevrolet. "Like A Rock's" heavy perform-

ances in recent years have generated a big flow of income into Andrews' Birmingham, Mich-based Gear Music, while Seger's income on the use of the jingle is being averaged out under the Four Funds Plan. A U.S. Justice Department ruling in 1909 gave only writers the option of joining the Four Funds Plan.

Both ASCAP and Andrews admit to

to-face meetings. A year ago, Andrews sert a letter dated Pet. Sto to then ASCAP president Morton Gould in which Andrews related a series of questions regarding the Four Funds Plan. In the past, says Andrews, answers of little or no value have resulted, including a meeting in his office. That is not the way ASCAP sees it. A spokeswoman system of the proposed of th

The society's LoFrumento adds that if "Punch [Andrews] doesn't like the answers, he can go before his peers on

peers on A S C A P 's board of review." Says Andrews, "Honestly, I love ASCAP. It's

by Irv Lichtman been wonderful for everyone. I just ian may be want to find out why [the fund] isn't

> AcQUISITION: peermuale's Singapore subsidiary peermuse Pacific Pre. Ltd. has acquired rights to the local repertoire of Music & Melody Publishing Pte. Ltd., which includes the songs of popular written Lee Shit Singe, Lee Wei Shiong, and Tan Kah Beng. Paul Edwards, president of Music & Meoldy, will continue to work with the catalog as director of peermusic Singapore.

MR. ABBOTT: George Abbott, the director of more than two dozen hit musicals since 1935, was not a songwriter, but it's a good bet that he could take partial credit for the existence of many songs. Abbott, who died Jan. 31 at the age of 107, worked with a staggering number of great songwriters, including Rodgers & Hart, Rodgers & Hammerstein, Cy Cole-man, Betty Comden & Adolph Green, Frank Loesser, Jerry Bock & Sheldon Harnick, and Stephen Sondheim, among many others. Undoubtedly, on numerous occasions he declared to the writers of a score that "we need a song here," and, undoubtedly, he was most often right. Of course, Abbott, who put a made-inthe-U.S.A. zip into musical comedy, probably wanted many a song taken out of scenes because it didn't work. Stimulator of good songs, eliminator of wrong songs, Abbott was an objec-tive part of the songwriting process. And, boy, could be keep things humming on stage!

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music: 1. Van Halen, "Easy Recorded Ver-

Patty Loveless, "When Fallen Angels Fly."
 Sepultura, "Schizophrenia."
 Jekyll & Hyde, "Vocal Selections"

4. Jekyll & Hyde, "Vocal Selections" (revised edition). 5. Metallica, "Riff By Riff."

·An overview and

assessment of the state

of the reissues market

· Product protection: A

list of all reissues' releases

for the first half of the year

· A report on the state of the

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Artists & Music

LONDON'S THE SIXTHS

(Continued from page 15) in time for the album's release.

"There's not an incredible amount of pressure to break a single, since we think this will be embraced strongly at college radio, and college radio in effect chooses its own singles," says Carroll. "To get the name out to those programmers early, we're making the entire album available as a special edition of CMJ's 'Certain Damage'

CD on March 6." In addition, London is taking the unusual step of making "Wasp's Nests" available as a limited edition box of 7-inch singles, likely to be distributed through independent channels about a month after the CD and cassette editions are released. "Mom-and-pop stores are the target for a record like this," says Carroll. "And the people who shop those stores are totally dedicated to buying 7-inch

singles."

Merritt has built a considerable press and fan following with his real' band, the Magnetic Fields. That act, for which he sings and plays guitar, released two independent albums in 1994: "Charm Of The Highway Strip" (on the Merge label) and "Holiday" (on the Chicago-based Feel Good All Over

label). The Magnetic Fields, which currently are recording a new album, remain unsigned, as is Merritt: "Wasp's Nests" fulfills his contract with London, "It's useful to be exposed to a larger, yet still 'indie-rock' audience," he says. "But [performing) has never been that important to me. I've been 'the new Phil Spector,' and now I'm ready to be the new, one-person Carole King/Gerry Goffin."

ARTIST(\$)	Venue	Elete(s)	Screen Ticket Proceded	Attendance Capacity	Prometer
ROLLING STONES CAIFARES	Ranmanes Redriguez Autednomo Mexico City Mexico	Jan 1416 18,20	\$11,784,735 Gress Record (80,068,167 Mass an peres) \$215,75115/ \$57,526.50	284,828 four sollauts	Ocasa Presents BCL Group
NOCLING STORES RED BARON RITA LEE SPIN BOCTORS	Pacaentru Statium Saa Paulo Brazil	San 27-28 30	\$4,527,558 (3.003,147 Rest) \$120,518	131,253 three selects	BCL Group Prometer Marketing E Promocées Lista
EAGLES	Transpoor-Baling Arena University of Tennessine Knownie Tann	Jen 31	\$1,117,158 Gress Record \$80/\$36/\$35	18,967 settout	462 Concerts
ROTZ II MEN RABYFACE BUAWOY	Arreshead Pont Anaheris Cald	San 29	\$462,825 \$50/\$35	14.272 select	Rederlander Organization Haymon Entertainment
NANOY THANS SAMMY BERSMAN	Patriet Center George Mason University FairSan Va	Fab 5	\$288,878 \$35/\$34 50	11.811 16 000, two shows eee sollout	Sum Management Inc
NINE INCH MAILS JIM MOSE CIRCUS POP WILL EAT ITSELF	Torget Canter Minneapoks	Fift 4	\$230,430 \$23.50	16,997 sellect	Jam Profit. Company 7
INE TRADICALLY WIP OORS CHARGE OF WEART	Mortryal Farum Mostryal	Feb 5	\$227,848 (\$319 150 Canadas) \$25	13 421 14,215	Fegal Sabeurat Preds
LISA BROKOP	Colossym Dana County Expo Conter Madison Wis	Feb 2	\$299,530 \$22	8,815 seffoul	Frenk Prods
AMT GUANT GANY CHAPMAN	Charlete Colseum Charlete N.C	Jan 28	\$189,528 \$32 50,522 56/ \$17 50	3,392 5,290	Califor Sees
GENYTS FEATURE	Mark Etess Arona Trump Tay Mahari Atlantic City N I	Jan 15	\$100 450 \$35	4,083 5,000	Larry Mapd

ami isament

Billboard Honors Ichiban Records **LANTA'S JIET GIANT**

It's no coincidence that JOHN ABBEY & NINA EASTON chose "Ichiban" (which is

Japanese for number one) as a name for their company. From the label's humble garage beginnings

to its recent success with artists like MC BREED and DEADEYE DICK. Ichiban continues to challenge its mini-major status. In fact, it releases 75 to 100 records per year. which is comparable to most majors.

Billboard's April 8th issue explores the development and history behind this CUTTING-EDGE label. while giving you an insider's

LOOK at its future.

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- · ISSUE DATE · April 8
- CLOSE . March 14

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DIANA KING SET IS FIRST RELEASE ON WORK LABEL

where they guided the careers of such acts as Maxi Priest, UB40, and Ziggy

Marley.
Says Ayeroff, "Diana's music is a sort of pop version of reggae. It seems that the marketplace is moving toward this sound. She's young, vivacious, and has lots of nersonality."

King's reggae/R&B style is the result of the assorted musical influences she grew up with in Jamaica, including Bob Marley, Aretha Franklin, Anita Baker, and Chaka Khan.

Baker, and Chaka Khan.

Says King of her music, "It's a mixture of genres—rock, R&B, reggae, hip-hop—I haven't come up with a name for it, but I've played it for people of all ages, and they all like it." Recorded and mixed in Kingston, Ja-

maica, and New York, "Tougher Than Love" was co-written by King and her producers Andy Marvel, Mikey Bernett, Handel Tucker, and Matt Noble. The album features danceable midtempo tracks balanced with heartfelt

ballads, Included on the dise is a cower of the Chaka Khan classic "Ain't Nobedy." The catchy leadoff single "Shy Guy" blends steady reggaes beats with a fundy and infectious hip-hop rhythm track 7. "Shy Guy" goes to radio March 7. The soundtrack to "Bad Boys" arrives st rettail March 22. The Columbia Pictures film, starring Will Smith and Martin Lawrence, opens April 7.
The single's yet-to-be-taped videoclip is slated to feature actors Smith and Lawrence and will be serviced prior to the service of The Jin will be serviced prior to the service of The Jin will be serviced.

release of "Shy Guy." The clip will be serviced to local and regional musivideo programs as well as national outlets such as BET, MTV, The Box, and VHI.

King is no stranger to soundtracks.

Last year, the vocalist's version of Bob Marley's "Stir It Up" was featured on the "Cool Runnings" soundtrack and reached No.53 on the Hot R&B Singles short

Retailers note that a soundtrack is a good launching pad for a new artist. Says David Watland, music buyer for Amarillo, Texas-based rackjobber Anderson Merchandisers, "It can really help a debut artist, especially if radio gets behind the song. Look what happened to Lisa Loeb, who was on the

"Reality Bites' soundtrack."

Watland says the film does not have to be a box-office hit for a recording artist to win big. "The success of the film certainly helps, but if you've got a bad film, but 300 stations are on you

song, it's hard to lose," he says.

Columbia senior VP of black music
Tony Anderson says the label is initialty targeting R&B/mainstream radio
and ton 40/rhythm crossover stations in

major markets. Eventually, there are plans to take the track to top 40/mainstream radio.

Says Anderson, "We see ['Shy Guy'] as a crossover smash, so we want all formats involved. Core [top 40/rhythm crossover] stations should lead the other crossover stations around the cour-

try on board.

"'Shy Guy' is an uptempo single, but once it catches on, adult-oriented stations should also get on it."

tions should also get on it."

Recent successes for dancehall and reggae acts have opened the door for other artists at some stations.

Says R&B/mainstream WJLB Detroit MD Frankle Durcell, "The recalls in Int Kamoze single and past hits from Shabba (Ranks) have paved the way for other reggae-flavored artists here. Detroit listeners want the best of the best, and if it comes from that kind of music, then they're ready for it."

But other programmers are not as optimistic and think King's music will be regional in appeal.

Says top 40'rhythm crossover KUBE Seattle FD Mike Terney, "I'm quick to try new things out, but wit few exceptions my listeners aren't ready for [reggae-influenced] music. It's slowly getting some momentum, but outside of traditional [reggae] markets, the music is a tough sell."

Specific plans concerning a concert promotion tour have yet to be determined, but Anderson says it will be an integral part of the marketing plan. Says Anderson, "Diana is a seasoned

performer and wins over fans wherever she goes."

King toured as a back-up singer for

Epic artist Shabba Ranks.

Details have yet to announced on Sony's plans for an international release of the album.



Continued from page 11

in Santa Monica, Calif.

Baumgartner's initial duties will be
to oversee all radio promotion activities
and serve as liaison to radio and trade
publications. He will report jointly to
Averoff and Harris.

Ayeroff and Harria, who opened Work's doors Jan. 3, already have teamed for a successful label launch. As co-founders of Virgin Records America with Richard Branson, they guided person to the past 10 years (Billboard, Nov. 25, 1984). The duo left Virgin in August 1980.

The eventual size of Work's staff and Columbia's support role remain unclear, but Columbia Records Group chairman Don Ienner described Work as being a 'full-service' label. Other initial Work acts are former

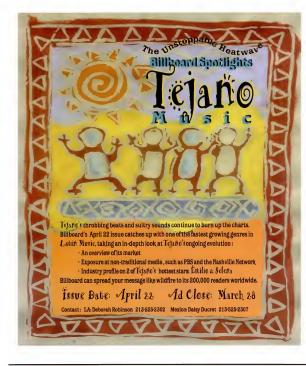
Other initial Work acts are former Chaos signess Sponge, Ned's Atomic Dustbin, Mercury Rev, Da Brat, and Count Bass D. Artists debuting on Work are Heather Nova, Diana King, and Puff Johnson.

The first Work release will be the

King single "Shy Guy," due March 7 (see story, page 11). King's album, "Tougher Than Love," will follow April

Other upcoming releases include Whitley's "Din Of Eestacy" and the "Bad Boys" soundtrack, both due March 22.

Projects also expected in 1995 include Ned's Atomic Duathin album "brainbloodvolume"; the Nova EP "Live From The Milky Way"; Count Bass D's "Pre-Life Crisis; and D'Arbys "Vibrator." JR REYNOLDS



E R S ALBUM CHART BILLBOARD'S HEATSEE

THIS	WEEK	WKS. DN CHART	COMPILED FOR WEEK DROING FEB. 18, 1995 FRIGH A INTONAL SOUNDSCAP SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY ARYIST TITLE TITLE	The Healstanders chart lists the best-otting fifth by new and developing utstat, defined as focus who have more appeared in the top 100 of the Sitherand 200 chart when an elbor menes that less list, the shad not be restly and the set sith severage and the set sith severage and the set sith severage and the set similarity mitigates to appear on the Healstanders chart. All albums are localized no cassetts and CD. *Autoriak indicates very LP is available. Alture when the presents also gains, in 3 1956, Retiron(60f) Commencations.						
$\overline{}$	$\overline{}$		* * * No. 1 * * *	21	26	22	CRYSTAL WATERS MERCURY 522105 (10 98 EQ.95.96) STORYTELLER			
1	1	1	THE FLAMING LIPS WARMER 1905, 45334* 17 98/11/98 TRANSMISSIONS FROM THE	22	24	10	VICIOUS ENG STREET STREET STREET (IN 96 ENGS 96) DESTINATION BROOKLYN			
2	3	3	WADE HAYES COLUMBIA 66412 17:99 EQV1.1:90 OLD ENOUGH TO KNOW BETTER	27	10	2	MASSIVE ATTACK VIIGIN 3 (883 t) 98/15 910 PROTECTION			
3	3	29	LARI WHITE IICA 66299 (II 98/15 98) WISHES	24	30	10	K-DEE LENCH MOD 1002 (10 36/15 98) ASS, GAS OR CASH (NO ONE RIDES FOR FREE			
4	3	3	THE ROOTS DGC 24708GEFFEN (10 98/15 98) DO YOU WANT MORE?!!!??!	(25)	-	19	USHER LAFACE 2100 BARRISTA (9.98/15.99) USHEF			
(5)	3	7	SUBWAY NV 10 5303540A010WH IP 98/12 983 GOOD TIMES	26	27	3	RHETT AKINS DECCA 1109HMCA (10 9H/15 9H) A THOUSAND MEMORIES			
6	7	7	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43003/JAVE (10.90/15.900 SHOW UP!	27	31	10	LORDS OF ACID WHITE LISUS/AMERICAN 45574*WATHER BROS (10.98/16.98) VOODOO-L			
\bigcirc	11	7	RANCID EPITAPH 86434" (9 96/15 98) LET'S GO	28	25	5	TODD SNIDER MANSANTAWALE 11067/MCA (10 98/15:98) SONGS FOR THE DAILY PLANET			
3	3	10	OASIS CREATION 66431,6PIC (9.90 EQ/15 98) DEFINITELY MAYBE	(29)	-	3	DIONNE FARRIS COLUMINA 57209 (10 98 EQ/3 98) WILDSEED-WILDFLOWER			
1	10	3	4 P.M. NEXT PLATEAULONDON RESISTINSUAND (10 98/15 98) NOW'S THE TIME	10	18	10	RUSTED ROOT WEIGHTY 522713 (I) 44 EQUIS 460 WHEN I WOKE			
10	18	3	SPONGE WORK 57800/COLUMBIA (7 96 EQ/11 90) ROTTING PINATA	21	34	2	DINK CAPITOL 20222 19 98/12 980 DINI			
11	9	30	TYPE O NEGATIVE POADRUNNER 2(00 (9.56/16.96) BLOODY KISSES	32	32	76	DEADEYE OICK (CHIMAN 610) (13 00) 6 00 A DIFFERENT STOR			
12	12	68	ADAM SANDLER ■ MARNER BRIDS 45393 09 98/15 98/ THEY'RE ALL GONNA LAUGH AT YOU	13	18	2	BETTIE SERVEERT MITACOUNT AND COOKING UP 19975 199			
13	13	8	SHENANDOAH UNERTY 31109 (10 98115 98) IN THE VICINITY OF THE HEART	(34)	-	13	LIL 1/2 OEAO PRODRIY \$3937* 09 09:15 09:			
1	29	3	OEION SANGERS BUST IT 2421 (10 98/16 98) PRIME TIME	35	32	10	GILLETTE S.O.S. 11100/000 (11.08/15/00)			
15	16	19	CORROSION OF CONFORMITY COLUMBIA 66208 (10 98 EQ15 98) OELIVERANCE	36	40	1	DRU DOWN REATINITY 1222 03 08/16 080 EXPLICIT GAME			
16)	23	14	R.B.L. POSSE IN A MINUTE 8700 (9:58/15 98) RUTHLESS BY LAW	**						
17	17	73	MARTINA MCBRIGE ◆ RCA 66288 (9 98/15 98) THE WAY THAT I AM	37	39	22	RAPPIN' 4-TAY CHRYSAUS 30889/EMI (10 98/15 98) DON'T FIGHT THE FEELIN			
18	22	22	KEN MELLONS (PIC 53746 (9-98 EQ75 98) KEN MELLONS	38	_	1	MARTIN PAGE MERCURY 22104 (10.96/15.96) IN THE HOUSE OF STONE AND LIGHT			
19	15	3	THROWING MUSES SIRE, REPRISE 45796/WARNER BROS 110 98/15 980 UNIVERSITY	39	28	23	LUSCIOUS JACKSON GRAND ROWAL 28356/CAPITOL (10.98/15 98) NATURAL INGREDIENTS			
20	21	49	RACHELLE FERRELL MANUALTAN 03769CAPITOL 19 99/13 991 RACHELLE FERRELL	(40)		1	HELEN BAYLOR WORD 66443/EPIC 19:98 EQ/15:98) THE LIVE EXPERIENCE			

S

EVERY DOG HAS HIS .. The newly formed Oakland, Calif.-based indie Dogday Records is off to a good start as its first release. "Fiendin 4 The Funk from the new rap trio 11/5.

bowed at No. 97 on the Top R&B Albums chart Feb. 4. The interesting thing abou ne title is that when it charted,

the bulk of the albums available were in the Bay area (11/5 is from the Hunter's Point area of

Wanted. As rapper Nine's Whutcha Want?" moves up the Hot 100 Singles chart from 53-50 and remains at No. 3 on the Hot Rap Singles chart. Profile is readying to release his debut album. "Nine Livez," on March 7. The song is also No. B on Hot Dance Music/Maxi-Singles Sales. His "Underground Railmad Tour" begins in March Mobb Deen Da Bush

San Francisco) and only in select stores in Los Angeles, San Diego, and Seattle. The label, staffed by partners Chris Graham and Jo Treggiari, has been selling direct to

Babees, and O.C. will open.

and barber shops that carry music. But Dogday is looking into using distributors, starting with a West Coast distributor before taking the project across the U.S., says Graham.

According to SoundScan, "Fiendin 4 Tha Funk" has sold 6,000 units to date.

"We got calls from indie dis tributors and A&R guys before

the record came out, because of all the marketing we did ahead of time," says Graham. "We just wanted to get the record out and do the indie thing."

The setup included dates with Pete Rock & C.L. Smooth and Dru Down, as well as a large record release bash, an advertising campaign six weeks before the release date, 2,000 threesong cassette and 12 inch samplers dis.

tributed at parties and clubs, and fliers and postcard mailings Graham says the "one advantage we have is my partner. Jo. was the head of sales at a one-stop and

over the last six or seven years has established a good relationship with retailers here. The group is in the midst of a West Coast radio and retail promotion tour. So far, top 40/

rhythm KMEL San Francisco has aired the title track and "Brousin." However, the label is waiting for more of a response from radio before it chooses a single. HERE, KITTY KITTY: One

Seminar in New Orleans on Thursday (16) is Zero Hour Records' female-lead foursome



U.S. album, "Aitara," on Green Linnet/Xenophile. A tour begins Feb. 22 in Durham, N.C., and wraps up March 12 in Chicag On Feb. 25, the group performs at N.Y.'s Merkin Concert Hall.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP Rotating top-1D lists of best-selling titles by new & developing artists.

SOUTH COMPRA!
Wade Rapes, Ohl Energy To Know Better
Salvary, Good Trees
Last White, Wiches
New Life Commonity Chell, Show Up!
Shessaddah, In The Yourly Of The Heart
La Offeneals, La Offeneals
Type O Kegelive, Shooky Stases
Res Malles Vis. Mallor. PACIFIC R.B.L. Pessa, Euthieus Sy Law 2. Raecid, Ler's Go 3. Dru Dewn, Explicit Game 4. Oalls, Definiting Huybe 5. Spenge, Botting Finata 6. Massive Attack, Protectio

new alternative band to certainly check out at the Gavin The band has racked up great

reviews and features in several alternative papers for its November-released 7-inch single Wishing Well." Its forthcom EP. "Scream Of The Weak," is due Murch 7

Features are secured in such zines as Paper and Net, while reviews are set to run in CD Review, In Fashion, and Alternative Press.

"Wishing Well" will be the first track for modern rock radio college radio gets serviced with the album March

As if the music isn't intriguing

enough, the album artwork of a woman getting mauled by a cat, drawn by the hip cartoonist Dame Darcy, is ouite

Fiona Bloom. who handles publicity and marketing for Zero Hour, says, "Because the group is young, plans for a

video will be lowfi. We're looking for a N Y Film School student with a twist." To help promote themselves, Kittywinder hand-painted 50

one-of-a-kind posters for the label to send to DJs who sup ported the 7-inch single. In addition, a three-month tour beginning in April is in the

LIVE WIRE: With a red-hot single, a rave endorsement from rapper KRS-ONE, and an alburn full of hypnotic songs, "Station Identification," the debut from Capitol's new rap duo Channel Live, is primed to put the label back in the minds of

The album is due March 21 see story, page 20).
"This is the first [rap] release

under [president/CEO Gary Gersh] and his new team, and a lot of credit has to be given to him for enabling this record to be presented in its truest form, from a musical standpoint, not just marketing," says Ruth Carson, VP/creative marketing at Capitol.



Henry Threadgill makes his major-labet debut with Columbia's "Carry The Day," released Feb. 7. Bill Laswell, who produced his 1993 Axiom release "Too Much Sugar For A Dirne. produced the set. Threadgil and his Very Very Circus Plus group play New York's Sweet Basil March 7-12.

This week, the first single, Mad Izm," continues to climb the Hot 100 Singles chart (64-60) and the Hot R&B Singles & Tracks chart (45-37), remains at No. 4 with a bullet on the Hot Rap Singles chart, and moves down the Hot Dance Music/Maxi-Singles Sales chart (14.18)

BILLBOARO FEBRUARY 18, 1995

ISTS & MUSIC

R&B Extremes Flare In The '80s Rap. Hip-Hop Exacerbate Generation Gap

Throughout February, Billboard is emorating Black History Month with a series of articles on the evolution of black songwriting in America. This third installment covers the '80s.

BY HAVELOCK NELSON

NEW YORK-Black pop in the '80s had a dual persona. Romantic warmth in the beginning of the decade later gave way to rebellious discontent. Early on, the decade belonged



Jackson, Lillo Thomas, Luther Vandross, Meli'sa Morgan, Whitne Houston, and Michael Jackson. Their songs were breezy, conformist, and non-

For the most part, they reflected the tastes of a growing black middle class enjoying hard-won fruits of the civilrights struggle.

Over very polished electronic tracks that showed little raw emotion, lyricists

let love rule Says Kashif, a leading producer/

NEW YORK-Using a long setup time

debut rap act Channel Live with the

debuted on the Hot Ran Singles chart

ratings needed to avoid cancellation.

writer in the '80s, "Our whole thing was about bringing people together. We were romantics. So that's where our lyrical thrust came from."

In 1985, Kashif produced Houston's first pop single, "You Give Good Love," which went to No. 1 on the Hot Black Singles chart.

He regularly collaborated with Paul aurence and created hits like "Love Come Down" by RCA's Evelyn "Champagne" King, which reached No. 1 on the Black Singles chart in 1982.

On his own, Laurence penned and produced Freddie Jackson's "Rock Me Tonight (For Old Times Sake)," which went No. 1 on the Hot Black Singles

Songwriter/producer James Mtume



artists] weren't even allowed," he says, "So people started adjusting their music to fit the format." All of a sudden, he says, executives "at record labels started telling writers this or that's too black."

The result of these philosophies further pushed R&B into a pop-leaning direction. The '80s climate of timidity and lyri-

cal wholesomeness was opposed by the likes of Madonna and Prince, two artists who intruded on R&B's conservae confines Prince's 1980 Warner Bros. album

"Dirty Mind" contained libidinous lyrics about incest ("Sister"), provocative sex-(Continued on next page)



Cannon Records for U.S. release of its debut album, which is due this fall and will be issued in Canada by A&M Records Canada. Bass Is Base fuses classic funk and R&B with hip-hop grooves. The trio recently completed a sold-out Canadian tour and is currently opening for Crash Test Dummies in the U.S. and Canada. Standing, from left, are A&M Canada VP of A&R Allan Reid, A&M Canada president Joe Summers, and Loose Cannon president Lisa Cortes. Seated, from left, are Bass Is Base members Ivana, Chin, and Mystic.

Boyz II Men Are Top Soul Train Nominees: BET Special Spotlights Pioneer Publicist ALL ABOARD: Motown's Boyz II Men lead all artists

with four nominations for the ninth annual Soul Train Music Awards. Winners will be announced during the live telecast at the Los Angeles Shrine Auditorium March 13. Earning three nominations each are veterans Elektra Entertainment's Anita Baker and A&M's Barry White

and debut artists Atlantic's Brandy and Rip It's 69 Boyz. Scoring two nominations each are Silas/MCA artist Aaron Hall, Jive's R.

The

Rhythm

and the

Blues .

Kelly, and Interscope's Blackstreet.

Motown scored a coup with its artists Diana Ross and Queen Latifah, who will receive special awards. Ross will be presented

with the Heritage Award for career achievement, while Latifah will receive the Sammy Davis Jr. Award as entertainer of the

The evening will be co-hosted by Baker, Patti LaBelle, nd Kenny "Babyface" Edmonds. Here is a complete list of nomineer

Here is a complete ust or nominees: R&B/soul insighe—female. Anita Baker "Body & Soul," Brandy "I Wanna Be Down," Toni Braxton "You Mean The World To Me, "Janet Jackson "Any Time Any Place." R&B/soul insighe—male: Baby/sac "When Can I See You," Auron Hall "I Miss You," R. Kelly "Bump 'N Grind,"

Barry White "Practice What You Preach." R&B/soul single—group, band or duo: 69 Boyz "Toot-see Roll," Blackstreet "Before I Let You Go." Bossman & Blakiak "Much Love." Boyz II Men "I'll Make Love To

R&B/soul music video: Anita Baker "Body & Soul." Boyz 11 Men "Let It Snow," Coolio "Fantastic Voyage," Aaron Hall "1 Miss You,"

R&B/soul album—female: Aaliyah "Age Ain't Nothing But A Number," Anita Baker "Rhythm Of Love," Brandy "Brandy," Me'shell NdegéOcello "Plantation Lullabies."

R&B/soul album-male: Gerald Levert "Groove On." Keith Sweat "Get Up On It," Luther Vandross "Songs," Barry White "The Icon Is Love. R&B/soul album—group: Blackstreet "Blackstreet," Boyz II Men "11," Jodeci "Diary Of A Mad Band," Zhane

Rap album: Bone Thugs N Harmony "Creepin On Ah

Come Up," Scarface "The Diary," Snoop Doggy Dogg "Doggystyle," Warren G "Regulate... G Funk Era." R&B/soul—song: 69 Boyz "Tootsee Roll," Boyz II Men Til Make Love To You," R. Kelly "Bump 'N Grind," Barry White "Practice What You Preach

R&B/soul—new artist: 69 Boyz "Tootsee Roll," Asliyah "Back And Forth," Tanya Blount "Through The Rain," Brandy "I Wanna Be Down." Jazz album: Gerald Albright "Smooth," Nor-

by J. R. Reynolds

Carter/Roney/Williams 'A Tribute To Miles Da-"A Tribute To Miles Da-vis," Joshua Redman Quartet, "Mood Swing." Gospel album: Helen Bay-lor "The Live Experience," Sounds Of Blackness "Africa To America: The

man Brown "After The

Storm," Hancock/Shorter/

Journey Of The Drum," Hezekiah Walker/Fellowship Crusade Choir "Live In Atlanta At Morehouse Colege," BeBe & CeCe Winans "Relationships."

HISTORIC PERSPECTIVE: MJJ Productions VP Bob Jones, believed to be the first black publicist in the record business, is the focus of a BET Black History Month special that aire Ech 28

"Bob Jones: Godfather Of Black Hollywood" is a halfhour program highlighting his pioneering career.

The show includes interviews of industry executives and personalities, including Clarence Avant, Michael Jackson. and Warren Cowan, who hired Jones as the first black publicist for Rogers & Cowan in 1968.

Says Jones, "At the time, there were no black publicists working at labels, and it was unheard of for them to use black photographers. There just were none [being hired]. "A.S. 'Doc' Young was the first black publicist in Hollywood and worked as a unit publicist on [the films] 'Kings Go Forth' and 'The Defiant Ones.' Then Warner Bros, studios had Vincent Tubbs, But that was it."

From Rogers & Cowan, Jones moved to Motown, where he run the label's publicity department for 17 years before signing on with MJJ Productions eight years ago.

Says Belma Johnson, who produced the special, "[BET] made a commitment to bring notable figures in the African-American community to light."

The group's first single,



a month later. The single was the chart's Greatest Gainer for the week ending Feb. 11, moving No. 10-No. 4. The momentum sets the stage for "Station Identification," Chunnel Live's debut album, due out March 21. Although "Mad Izm" did not hit retail

until last fall, it bad been blowing around the underground since June That's when Capital director of marketing LO-7 Self sent white-label vinyl copies of the track to "between 1,500 and 1,700" key tapemasters, street jocks, and college mixers.

The track's title was scribbled on the between single and album releases, label graffiti-style with a magic marker. combined with grass-roots marketing, "Because of Capitol's reputation with Capitol Records is hoping to provide its crossover rap acts [like Hammer], we didn't want anyone to know where the single came from," says Self. "The idea was to let the music speak for itself." used at retail in November. It

RUN-D.M.C.

Channel Live Signals For Audience

Capitol Sees Street Buzz For Debut

"Mad Izm

The label also issued four-track sam-pler tapes. Self says, "They were manufactured on Maxell tape, so they looked like dubs. I gave a box of, like, a hundred to individuals I had known from different scenes in Atlanta, Chicago, Detroit, and Mismi." Capitol also distributed hand-sten

ciled flyers telling recipients to "Get mized!" The label used that command in ads in grass-roots rap publications that ran in late September/early October "By the time November came

around, the buzz about the record was outta control," says Self, "'Mad Izm' was starting to become an underground anthem, and radio and retail were calling inquiring about it."

Channel Live is the union of dread-

headed MCs Tuffy and Hakeem. Its concept has nothing to do with charged particles dancing under vacuum-tight glass.

"We're not a TV group," says Hakeem, "but like [a multichannel tuner] we represent many views of real-Adds Tuffy, "What we're channeling

is life music. We're about positivity. [The word] 'live' also brings to mind live (Continued on page 22)

STEALING CANDY FROM A BABY: "Camby Rain" by Soul For Real Uptown bakes another size of soor to the top this week on the Hot R&B Singles chart. It is questionable how long "Baby" by Brandy (Allintic can hold on to the No. 1 abd. Lat work? sales numbers were so huge that it might take a couple of weeks for sales to level out again. In the meanins, if "Camby Bair continues to grow at the current rain is ean make? it has been been been considered to the contract of the contract should not be counted out either. This week it goes to No. 1 on the Hot R&B Alrajishy dart and has a major increase in sales.

UP AND COMING: "This Lil' Game We Play" by Subway (Biv 10/Motown) has the largest increase in total points on the entire chart and makes a healthy more of 15-7, It is No. 1 at WEAS Savannah, Ga., and top five at eight others, including KKDA Dallas, WGCI Chicago, and WPEG Charlott, N.C. "Big Popul Warning' by the Notorious BLG, (Bad Body/Arish) busted into the top 10 this week. "Big Poppa" is No. 1 at WEJM Chicago and top five at WMJ Jackson, Miss, and KKBT Los Angeles.

ROCK STEADY: "Can I Stay With You" by Karyn White (Warner Brox.) continues to build at a steady pace. This week it gets a solid boost in sales. "Can I 'is No. 1 at WHUR Washington, D.C., and top five at seven other; including KMJQ Houston, WFXE Columbus, Ga., and KJMS Memphis. "Constantly by Immature (MCA) also seems to be moring along steadily. This week it ranks top 10 at seven stations, including WBLX Mobile, Ala, WXAK Clevelant, and WAMO Pittsburgh.

HOT STUFF: If it seems the flow of new releases has been a little alow lately, you're not imagining things. Things will pick up next week because of all the releases set for Valentine's Day. However, new releases like "Freak Like Me' by Adina Howard (Meeca Don'fastWest) continue to heat upward. It is top five at WXYV Baltimore, WOLF Syracuse, N.Y. WQK Nashvilk, RIPR Little Rock, Ark, and KMJ Shreveport, Little All Control of the Control

HOT BERUT: "If You Think You're Lonely, Now" by K.C. Hailey of Jodeci (Mercury) debuts at N. O.2. This Bebby Womack remake comes from the "Jason's Lyric" soundtruck and has been a popular truck at raids since the beginning of November. "UNII Know" by H.M.U. Black Men United (Mercury), also from "Jason's Lyric," re-boillets in its 21st week. It had a great week in sales most likely due to B.U.C. soutstanding per-

RECORN TO WATCH: "Think Of You' by Usher LLa Face/Arista cortimuses to strengthen its sales hose. This is the second week that it just miscad winning the Greatest Gainer-Sales award. "Think Of You' is No. at WOWI and top 10 at WAYIX Northick, Vs. Usher's self-citized allow Wee Do It' by Mentell Jordan (PMP/RAL) exploses on the scene—and guess what, yall, it not a ray nong, it is this week's Greatest Gainer/Airplay and is (op 10 at WXXX Battlinore, WOCI Chicago, WaHM Orlando, Talke A, Boot' by Modoman (Marvett).

BUBBLING UNDER SINGLES

THE WEEK	LAST WEEK	WEDIS ON	TITLE ARTIST (LAREL DISTRIBUTING LAREL)	THES WELLS	LASTWEEK	WEDGE ON	TITLE ARTIST GLARELIDISTRIBUTING LAREL)
1	-	I	WHEN U CRY I CRY JESSE (CAPITOL)	19	-	1	SEX WIT YOU HEAVY DIS THE HOYZ (UPTOWNSHCA)
1	3	1	GET IT RIGHT LSO (UTOPIA/SELLMARK)	19	1	1	CRADLE TO THE GRAVE THUS LIFE COUT ON GUTTA/INTERSCOPE)
3	1	3	SEX ON THE BEACH WHITEHEAD TIRES, (MOTOWN)	16	-	1	DIAL A JAM COOLIG & THE 40 THEYZ (ATLANTIC)
ı	I	12	HEAVEN & HELL BARKWON FEAT GHOST FACE KILLER SCOUGH	19	ī	19	RUNNING AWAY NICOLE (AVENUE)
5	-	5	CAN'T WAIT REDMAN PRAITSLANDS	19	5	2	BROOKLYN 200 OL DIRTY BASTAND (ELEKTRAFEG)
1	12	ī	SHADOW OF A G STRB G IAMA(PERSPECTIVE)	19	-	3	MOVE IT LIKE THIS KT (TOMMY 10Y)
ı	F	1	MELEASE YO' DELF METHICO MAIN (DEF JAMIRAL/ISLAND)	20	F	1	GET ON IT DOG GONE IT
5	5	7	STRANGE BOGGEMONSTERS (PENDULUMENII)	21	12	4	WHY DO WE MAKE LOVE?
ī	1	3	FM GOIN DOWN YN YEE (PMP)RAUS(AND)	23	-	1	ROCK ON FUNDOOBIEST (IMMORTAL/EPIC)
10	-	1	WE GOTTA RUN CASSERNE (WAANER BROS)	23	-	1	BECAUSE OF YOU CINO? MIZELLE IEASTWESTEEGO
11	-	1	OOH LAWD (PARTY PEOPLE) DJ SMURT AND P.M.H.I. (WRAFICHISAN)	24	-	1	DIPS THE WASCALS (DELICIOUS VINYL/PRIORITY)
12	-	1	IS IT ME? MONTECO FEATURING IMMATURES INCA-	25	13	13	SCALP DEM SUPER CAT (COLUMBIA)
13	4	7	PRETTY (BEFORE I GO TO BED)	Bub	ing	Und	er lists the too 25 singles under No 100

R&R

R&B EXTREMES FLARE

ual practices ("Do It All Night" and "Head"), and the anything-goes orgy single "Uptown," which peaked at No 5 on the Hot Soul Singles chart.

Originally viewed as a black artist Madonna established herself as a rucy raucous singer with "Holiday," "Everybody," and "Like A Virgin," which reached No. 9 on the Hot Black Singles chart in 1884.

"Prince definitely opened up a lot of doors," says author/critic Nelson George, who was Billboard's R&B mu-

George, who was Billboard's R&B music editor during the '80s.

"For the first part of the decade, he

was the most shocking and most influential black musician around." Despite his directness, Prince's attitude was still considered to be tongue in check.

The '80s also witnessed the arrival of a progression alone substillions blood.

a new social class—rebellious black teenagers—that felt stifled creatively by R&B's climate of "safe" music. Says StepSun president Bill Steph-

says stepsian pressures as Seyin ney, an executive at Def Jam during the mid-80s, "The black teenager who was wearing shell-top Addisess, Lee jeans and buseball caps wasn't being let inte [upscale] clubs like Bentley's in New York and Paradise 24 in Los Angeles [They] wanted to create their own culture to counteract what was going or

around them."

That emerging culture would later be called hip-hop, which in turn spawned ran music.

Initially, rap lyrics were fun, with oc casional enlightening sensibilities Songs like Grandmatter Flash & the Furious Five's 1982 "The Message" or Sugar Hill and Run-D.M.C.'s 1984 "Hard Times" on Profile were favorites among the new teen breed. But a harder edge began emerging

after the release of Run-D.M.C.'s seminal "Sucker MCs," which was the flip side to the 1983 single "It's Like That." "The staccato drum notes that opened that track was almost like a call to arms," says Stephney. "KISS FM in New York put it in heavy rotation, which represented a thorough cultural

change."

As rap developed, it relied less and less on R&B's historic roots.

George says, "Kids who came of ago in the '80s were raised after the civil rights straggle. They had a different sense of expectation and about what was right and wrong. They saw and still see the world through the prism of the world they live in now." As rap entered the mainstream

some performers started posing "Rather than being a real mirror of the culture, music started to become very fashionable," says Stephney, "It was al most style for style's sake." A notable exception was Def Jam's

Public Enemy, whose music fused style and attitude and also featured socially relevant lyrics.

Another result of rap's increased

popularity was a wider generation gap among black music listeners. For the first time since the advent of modern black pop in the '60s, the tastes of young and old black record buyers were drastically different.

Then came the rise of new-jack swing—producer/writer Teddy Riley's revolutionary concept that fused hiphop with gospel and funk. Fueled by songs such as the Riley co-

penned/co-produced Elektra hit "I Want Her" by Keith Sweat—which reached No. 1 on the Hot Black Singles (Continued on next page)

Billboard®

FOR WEEK ENDING FEBRUARY 18, 1995

Hot Rap Singles...

E ≥ 3 ≥ 2 ≥ 5 LABEL & NUMBER DISTRIBUTING LABEL	RTIST
1 1 5 * * * NO. 1/GREATEST GAINER * BIG POPPAWARNING * THE NOTORIOUS LIGHTING BOOK PAGES SHATTA *** * NO. 1/GREATEST GAINER * ** * NO. 1/GREATEST GAINER * *** * NO. 1/GREATEST GA	★ ★ B.I.G. at № 1
2 2 2 8 GET DOWN ◆ CRAIG	MACK
3 3 5 11 WHUTCHA WANT?	NINE
(4) 4 10 9 MAD IZM ◆ CHANNE	L LIVE
	BOYZ
10 14 (CHMILTIN RP (1692)	BOYZ
10 8 15 BRING THE PAIN • METHOD	
8 6 3 6 COCKTALES ◆ TOO 5	
ICHTI SIGNET HESSAL	LETON
10 9 12 13 NIKA	CIOUS
11 11 7 15 I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) ◆ SCA	RFACE
12 20 16 5 RODEO + 95 5	HTUD
13 12 9 28 FLAVA IN YA EAR A + CRAIG	MACK
(4) 15 13 10 RECORD JOCK DOWNERS BROS DANA	DANE
15 16 25 10 THA BUTTERFLY WAY 2	REAL
16 13 19 8 PROCEED 1 • THE I	
1 17 14 27 THUGGISH RUGGISH BONE + BONE THUGS N HAR	MONY
18 18 15 PIMP OF THE YEAR → DRU	
19 14 22 3 OH YEAH! ◆ ROTTIN RA	
20 21 17 16 BLACK COFFEE ◆ HE/VY D & THE	BOYZ
21 21 32 15 HEAVEN & HELL ◆ RAEKWON FEAT. GHOST FACE H	KILLER
22 24 32 TIC TOC + LORDS OF THE UNDERGR	OUND
(3) NEW ▶ 8 NO HOOK ◆ SHAQUILLE O'NEAL/RZA/METHOL	MAN
24 32 16 18 THE MOST BEAUTIFULLEST THING IN ◆ KEITH MI	JRRAY
25 18 10 8 SUPA STAR + GROUP	HOME
26 32 — 8 SHADOW OF A G STANDAM S S	TR8-G
27 32 25 20 PARTY ◆ DIS-	
28 NEW ▶ 1 RELEASE YO' DELF ◆ METHOR	
28 25 20 32 DAAAM! ◆ THA ALKAN	IOLIKS
30 NEW ▶ 1 GET LIFTED ◆ KEITH MI	JRRAY
31 30 32 19 BREAKDOWN • FU-SCHNIE	
12 27 23 14 VOCAB ◆ FUGES (TRANZLATOR 6	CREW)
33 28 21 23 PLAYAZ CLUB • RAPPIN'	
	ELEBS
35) 41 35 11 RIDE OUT ◆ 0.3.	TRANS
36 29 31 33 TAKE IT EASY • MAI	
31 23 14 ICLIMITERAL PS3 999/SLAND	DMAN
38 36 11 TAKE YOU THERE PETE ROCK & C.L. SM	
	MURF
40 34 — 2 BROOKLYN ZOO OU DIRTY BA	
41 36 34 18 GIT UP, GIT OUT + OU	TKAST
ICT ME TO US SO SO DEF WORK 7759 DOCUMENT	BRAT
43 NEW ▶ 1 ROCK ON FUNKDOOR STREET 72 PRIEDRIC ◆ FUNKDOOR	
MEW ▶ 1 DIPS ◆ THE WA	
(45) NEW ▶ 1 GET ON IT DOG GON' IT ◆ D.J. MAGIC	
46 39 — 2 CRADLE TO THE GRAVE ◆ THU	
47 44 42 29 BLACK SUPERMAN + ABOVE TH	
48 40 39 13 SCALP DEM ◆ SUPE	
49 48 - 2 DIP BABY DIP BREAK	

— Records with the greatest sales gains this week. ● Yideocijo passiability. ● Recording indicitity Association of America (RNM) confiducation for sales of \$50,0000 withs. a RNM confiducation for sales of \$1 milition with Calladia on so for cassions greatly "Assicted America cassing number of the cassions may be injusted to cause the sales and an advantage of the cassion may be advantaged to the cassion may be advantaged

◆ coot to

49 - 2 MAMA I'M IN LOVE

BILLBOARD FEBRUARY 18, 1995

Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

											_
						48	41	30	13	SOUNDTRACK HOLLYWOOD 41536/1/16 (10 98/16 98) A LOW DOWN DIRTY SHAME	
		40	8.		ě	49	49	43	32	BIG MIKE ● RAP A-LOT 53907-PRORITY IS 96:15 58: SOMETHIN: SERIOUS	
193	žž.	WKS GO	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUINALENT FOR CASSETTECTS)	¥36	(50)	53	48	19	JOHNNY "GUITAR" WATSON MEMA TRUTT BAG MARKS TO BELLE FOR BOW WOW	4
->	-12	~ <	>0	* * * No. 1 * * *	-	51	36	33	9	VANESSA WILLIAMS ● WING 526172 MERCURY (10 98 EQ 16 98) THE SWEETEST DAYS	
. 1	,		2			52	57	65	10	THE DAYTON FAMILY PO BROKE 5433 PARTLESS WHAT S ON YOUR MIND	1
1	÷	-	_		-	and the same				* * * PACESETTER * * *	
2	2	1	10	MARY J. BLIGE ▲ UPTOWN 11156/MCA (10.9815-98) MY LIFE	1	(53)	72	74	22	USHER LAFACE 26006/ARISTA (9.98/15.98) [28] USHER	1 2
3)	3	2	12	TLC ▲ LAFACE 260098/RRSTA 110 98/16 981 CRAZYSEXYCOOL	2	54	48	45	116	KENNY G ▲ ARISTA 18646 (10 9915 98) BREATHLESS	1
_				* * * GREATEST GAINER * * *		55	54	58	63	SNOOP OOGGY DOGG ▲* DEATH ROWINTERSCOPE 92279*AG (10 98/15 98) DOGGY STYLE	
Ð	4	3	23	BOYZ II MEN ▲ M0T0WN 0323 (10 96/14-98)	1	(56)	63	55	65	R. KELLY ▲' JVE 41527 (10 96 15 98) 12 PLAY	4
5)	6	7	21	THE NOTORIOUS B.I.G. ● IMD BOT 230001/ARISTA (9-95/15-98) READY TO DIE	3	57	56	49	13	PETE ROCK & C.L. SMOOTH ELEKTRA SOMETHING TO HELD THE MAIN INGREDIENT	r
8	9	4	4	BROWNSTONE MU 57827 EPIC (10 9H EQ 15 9H) FROM THE BOTTOM UP	2	(58)	66	62	77	BABYFACE A EPIC 53556" (10 96 EQ/16 58) FOR THE COOL IN YOU	7
7	7	9	39	BRANDY ▲ ATLANTIC 82610/46 (9 98/15 98) BRANDY	6	(39)	67	56	32	DA BRAT ▲ 50 50 0EF.WORK 66164*COLUMBIA 19 58 EQ 15 581 FUNKQAFIED	,
8	9	5	39	BARRY WHITE ▲ ASM 540115/FEISPECTIVE (1.98/23.)81 THE (CON IS LOVE	2	80	69	79	6	HAVOC & PRODEJE G.W.K. PUMP 6718 WARLOCK 19 9615 961 KICKIN' GAME	1 6
8	19	9	11	ICE CUBE ● PRODUTY 53121* (10.96/15.96) BOOTLEGS & B-SIDES	3	61	59	64	90	JANET JACKSON ▲ 1490N 87825 (10 96/16 96) JANET.	Т
				* * * HEATSEEKER IMPACT * * *		62	71	53	37	AALIYAH ▲ BLACKGROUNG 41533*UNE 19 96 13 980 AGE AIN'T NOTHING BUT A NUMBER	1
10	14	15	9	KIRK FRANKLIN AND THE FAMILY .	10	63	55	67	5	VARIOUS ARTISTS LOUD '95 NUODER BUODERS E.P.	
=	_		_	005PD CENTRIC 72419 F9:96 13:96 TER		64	57	52	16	MEN AT LARGE EASTWEST 90459 EEG (10 98/15 98) ONE SIZE FITS ALL	+
11	12	13	12	METHOD MAN ● DEF JAMERAL 523839*/ISLAND (10 96 16 98) TICAL	3	65	58	66	11	PRINCE WARNER BROS 45790* (10 98/16 58) PRINCE (THE BLACK ALBUM)	
39	3	12	4	SOUNDTRACK 550 MUSICEPIC SOUNDTRAX 66944(EPIC (10.98 EQ.) 6-98) HIGHER LEARNING	3	66	65	73	41	OUTKAST ● LAFACE 260027-XRISTA IS 9615-981 SOUTHERNPLAYALISTICA OIL LACMUZIK	
39	19	19	19	SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484NG (10 95/16 98) MURDER WAS THE CASE	3	67	58	63	14	BRAND NUBIAN (LEXTRA 61662*-000 110 98/15 98) EVERYTHING IS EVERYTHING	
24	25	12	19	SCARFACE ▲ RAP-A LOT 39346*MOD TIME (10.5815-98) THE DIARY	2	(68)	RE-E		38	ALL-4-ONE & BUTZZ-NTLANTIC 82588 AG 110 96 15 98 ALL-4-ONE	
15)	39	14	19	SOUNDTRACK A MERCURY 522915 (10 96 EQ 15 98) JASON'S LYRIC	2	69	60	60	23	U.G.K. JWC 41524 (8 99/15 98) 🚳 SUPERTIGHT	
16)	22	21	12	THUG LIFE INTERSCOVE 92360AG (9 8015 98) VOLUME 1	2	70	64	54	32	KEITH SWEAT & ELEXTRA 61550 EEG (10 98 16 98) GET UP ON IT	
17	21	19	33	BONE THUGS IN HARMONY & CREEPIN ON AH COME UP (EP)	2	71	74	86	37	HEAVY O & THE BOYZ ● UPIDAN 109H1-MCA (10 98:35 98) NUTTIN BUT LOVE	
39	39	12	19	ANITA BAKER & ELECTRA 61555EEG (18 5016 90 RHYTHM OF LOVE	3	72	73	57	35	WARREN G & VIOLATOR PAL 12233515 JAAD 110 9815 981 REGULATEG FUNK ERA	
39	12	19	33	BLACKSTREET ● WTERSCOPE 92351/4G (10 98/15 98) BLACKSTREET	2	73	63	70	20	BEBE & CECE WINANS (1975) 28215 (1974) 1-761 RELATIONSHIPS	
20	19	20	22	GERALD LEVERT FASTWEST 192416-TEG (10.96)15-98) GROOVE ON	2	- 10					+
21	11	5	9	SMIF-N-WESSUN WIGGS 2005/16/RV0US 19 90 15 90 DAH SHININ	5	(74)	NEV		٠, :	* * * HOT SHOT DEBUT * * * VARIOUS ARTISTS THUMP 47 (SING 98) 6 981 OLD SCHOOL LOWE SONGS	٠,
22	20	19	19	SADE ENG SESSE 100 SE EQUES SHEET SADE THE BEST OF SADE	2	75	76	50	9	SOUNDTRACK PROPRY 69948 110 96/16 960 STREET FRIGHTER	_
20	20	23	12	SPICE 1 ● JUT 41547 (10 98/15 98) AMERIKKA'S NIGHTMARE	2	76	75	71	75	MARIAH CAREY A* COLUMBIA 53205* (10.98 EQ16.98) MUSIC BOX	
24	24	22	9	THE ROOTS DOC 2470800FFFN (10 98/15 98/18) DO YOU WANT MORE?*******	II.	77	62	59	15	LIL 1/2 OEAD PRORITY 53937-19 98/15 98.	
23	23	24	12	REDMAN • RAL 5238/61/5LAND (10 59/36 98) DAPE 12 A DARKSIDE	3		_			LOODS OF THE UNDERGOODING	_
26)	20	69	7	SUBWAY BY 10 S20354M0TOWN 19 S8 13 95 IIII GOOD TIMES	26	78	70	75	14	PENDUM STUPEN OF THE FORK	
27	29	23	96	69 BOYZ ARITI 6901 IS 96 15 96 EM NINETEEN NINETY QUAD	13	79	80	93	42	SOUNDS OF BLACKNESS PERSPECTIVE 5006 P-33 12 50 BB AFRICA TO AMERICA. THE JOURNEY OF THE DRUM	
29	29	24	20	CRAIG MACK AND NOT 23001 MASTA IN SULTS NO PROJECT. FUNK DA WORLD	2	(80)	99	7470	59	ZAPP & ROGER ● REPRISE 45143-WARRIER BROS. (10 99/15 98) ALL THE GREATEST HITS	
23	23	25	23		3	81	82	76	13	SHAQUILLE O'NEAL ● (NE 41950* (10 9815 98) SHAQ FLE DA RETURN	1
	30		12	GLADYS KNIGHT MCA 10946 (10.96/15.96) JUST FOR YOU CHANTE MOORE SUAS (11.57/MCA (10.96/15.98) A LOVE SUPPREME	11	82	98	85	55	WU-TANG CLAN ● ENTER THE WU-TANG (36 CHAMBERS)	, .
19		19				-				D-00-86190 HDA19-9819-981	_
31)	34	29	4	95 SOUTH RIP IT 9501* (10 98/16 98) ONE MO' GEN	25	83	77	69 72	71	AARON HALL ● SIAS 10830/MCA IS 98/15/98/ THE TRUTH	-
32)	39	39	12	HOWARD HEWETT CAUGUS 2000 19 98 14 981 IT'S TIME KEITH MURRAY	32	85	90	92	4	GOLDY DAYGEROUS 41554/JNE 110 98/15 98: DEION SANDERS 8155 IT 2421 (10 98/16 98) PRIME TIME PRIME TIME	
33	32	32	13	XEITH MURRAY THE MOST BEAUTIFULLEST THING IN THIS WORLD XIE 41555* (10.98/15.98)	5	86	85	87	31	EIGHTBALL & MJG SUNVE 40002 19 98:15 98: ON THE OUTSIDE LOOKING IN	
34	39	_	7	GEORGE DUKE WARNER BROS. 45755 (10.9615.98) ILLUSIONS	13	(87)	NEV		31	MYSTIKAL DIG BOY 12 IS 98:14 981 MYSTIKAL	
35)	39	44	19	KARYN WHITE WARNER (1905 45100 (10 98/15 98) MAKE HIM DO RIGHT	22	88	38	82	28	BARRY WHITE MERCURY S22459 (10.98-15.98) ALL TIME GREATEST HITS	
36)	43	39	19	IMMATURE ● MCA 11068 19 98/15 98/ IIII PLAYTYME IS OVER	25	89	83	84	18	NAJEE BM 30789 (10 98 15 98) SHARE MY WORLD	
37)	51	12	19	H-TOWN LUNE 212* (10.98/17.58) BEGGIN AFTER DARK	11	90	93	80	69	SALT-N-PEPA & NEXT PLATEAULONDON (28/392* ISLAND (10 08/16 Se) WERY NECESSARY	
38	45	19	19	SLICK RICK DEF JAMPOUL 527847*/SLAND (10.58/16.98) BEHIND BARS	11	91	97	12	12	J. LITTLE ATLANTIC 8/216-AG 19-36-15-90: PUTTIN IT DOWN	_
39	39	39	20	LUTHER VANDROSS ▲ LV 57775-(EPIC 130 98 EQ:26 98) SONGS	2				-	MADIQUE ADTIETE	
40	42	38	24	CHANGING FACES ◆ SPOILED ROTTENING BEAT 92369**/IG (9.96) 15.90 CHANGING FACES	.1	52	91	88	20	THE RIGHT STORE 297 YEARTO, TOUS 1, YELL SHOW JAMES THE HARLESS COLLECTION VOLUME I	
41)	50	51	82	TONI BRAXTON ▲* LAFACE 26007/ARISTA (9.95/15.96) TONI BRAXTON	3	(93)	RE-E		9	PHIL PERRY CAP 4026/MCA 19:98/15:981 PURE PLEASURE	
47	84	41	24	THE JERKY BOYS . SELECT 92411-MG (10 98/15 98) THE JERKY BOYS 2	16	94	86	86	35	PATTI LABELLE MCA 10870 (10 98/15 98) GEMS	
43)	12	19	19	R.B.L. POSSE IN A MINUTE 6700 19 SU/15 TRI THE RUTHLESS BY LAW	13	56	78	61	11	VARIOUS ARTISTS TOWNY 10Y 1109 (6.98.15.98) MTV PARTY TO GO VOLUME 6	
44	45	34	14	K-DEE ASS GAS OR CASH IND ONE BIDES FOR FREE.	33	16	19	19	19	DRU DOWN #ELATIMITY 1222 (9 96 16 98) 200 EXPLICIT GAMES	
- 1	-			LENCH MOS 1002 110 98/15 98/		97)	RE-E	NTRY	4	D.J. KOOL CLR 2201 03 9614 981 20 MINUTE WORK DUT	
	46	41	39	JADE DIANT 24556 WARRIER LIROS, (10 98/15 98) MIND, BODY & SONG	76	98	39	-	23	WHITEHEAD BROS. MOTOWN 0345 IS 56/13 56/128 SERIOUS	3
45) 48	39	40	106	RACHELLE FERRELL ■ MANHATTAN 937/94/CAPITOL (9 96/13 98) ■ RACHELLE FERRELL	25	98	84	61	115	SOUNDTRACK ▲ "ARISTA 18699" (10 96/15 60) THE BODYGUARD	

acesetter indicates buggest percentage growth. Heatseeker Impact shows artists remove CHANNEL LIVE SIGNALS FOR ITS AUDIENCE

(Continued from page 20)

shows. You can do or say whatever in opening verse.

a studio, but on stage it's all about mike skills. You've got to represent." Over minimalist tracks layered by producers Salaam Remi, Reggie Burrell, and KRS-ONE, the rappers filter various worldviews through agile,

metaphorical rhymes Says Hakeem, "We communicate consciousness, discussing the use of the words 'bitch' and 'nigga.' We touch on sex, and we speak about anger and ag-gression. In 'Mad Izm,' we banged out a comparison between weed and lyrical skills," KRS-ONE delivers that song's

Because of its marijuana references-"izm" is weed in New York street parlance-some radio stations refused to put "Mad Izm" on their playlists, while others, like WQHT New

Says Self, "If we had gone straight to radio, we would've probably had fewer stations on it."

Capitol hopes a remix of "Mad Izm" by producer Buckwild-complete with new lyrics-will encourage additional airplay. It was serviced to underground DJs, college mixers, and tapemasters in

For the week ending Feb. 5, Broadcast Data Systems detected 111 plays of

"Mad Izm," up from 79 detections the previous week. Although the video for "Mad Izm,"

Albums with the greatest sales gams the week • Recording Industry Asia. Of Amenics (RIAA) critication for shipment of 500,000 lor EPs). A RIAA certification for shipment of 1 million unds (500,000 for EPs), with multiplication files indicated by a numerial for loading the symbol. "Asternal indicates LP is available. Most tape prices, and CD prices for WEA and RMS tehrin, into inapport fieth. Tape prices marked FQ, and all other "T3 prices, an expression games, which are projected from wholesale prices. Greated larger shows other?" Support and

Ners this week and indicates past or present Heatseeker tide. © 1995. Billboard/BPI Communications, and SoundScan, Inc.

which shipped in November, has been widely added to local shows, getting national video play has been challenging. "BET refused to air it, even after I met with its president," says Self. "And The Box resisted at first-until the week before Christmas, when I showed them the (BDS) numbers."

HAVELOCK NELSON

R&B EXTREMES FLARE IN THE '80S

(Continued from preceding page) chart in 1987-hip-hop became inter-

twined with the R&B mainstream. George says, "The sensibilities of the R&B composers who became prominent were formed as much by hip-hop as they were by the gospel church. The previous generations were formed primarily by church music."

As hip-hop attitudes continued filtering into black pop, lyries from younger R&B artists became more overtly sexual.

"When we were around, we weren't allowed to get seriously explicit," says Laurence. "I remember when I put out the first single, 'She's Not A Sleaze,' from my album in 1985; some programmers thought I said, 'loose pussy' in a lyric when I really said, 'loose Lucy.' They wouldn't play it." Through the '80s, graphic violence

and sex in songs became increasingly

Kashif says, "One person pushes it to the edge, which encourages the next person to get racier. It's easier to sell this stuff to kids, and the record companies don't want to make the effort to popularize the more sophisticated songs."

brandy

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Billboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF RAB RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, RAB RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SOUTHINGTON

OR W	EEK E	NDIN	IG FEB. 18, 1995	IIGD U			v		
WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCE GONDWITTEN * * NO. 1 * BABY A CONDUCT CONSTRUCTION CANDY RAIN MAY CONSTRUCTIONS FOR SEARCH TO ENGLISH THE MAY A SHOP THE MAY	ARTIST	THIS	UNST	2 WKS	WKS. CN CHART	The Control of Contr
			* * * No. 1 * *	* *	50	37	36	26	BODY & SOUL A BALEN VE SHIPLEY A NOWELSS CLEEKTRA 645200
3	17	3	K ORGUCH IX EROUGHJK JONES JI PETTERSONG	(C) (T) (N) (X) ATUANTIC 87273	(51)	49	62	4	TOUR CAPLETO S DEFINE DEVIANT DES EMALEY / WALTERS) CO ITS SERVET 162/7
D 3	3	12	CANDY RAIN HEAVY DUPONE HED HOT LOVER TONE BHEAVY OUT ROBINSON, I C DENTE	S BAIN(S) SQ (T) ON UPTOWN 54906/MCA	52	16	39	16	SLIDE EL DEBARG
1	1	16	CHEET A MINISTRUMENT THE CHEET AND	◆ TLC OD (M) (T) 00 LAFACE 2 4032 ARISTA	(53)	49	70	4	SO FINE • MINT CONDITIO
DI	1	16	IF YOU LOVE ME DINALLYS CHAMBERS IN DEBETTED HALLK MADISON E SERVICINE SMIT	BROWNSTONE IES (III MILI 77732)EPIC	54	æ	49	17	BLACK COFFEE
5	4	21	BEFORE I LET YOU GO I RILLY IT RILLY I SYLVE'S MIRILEY CHANNISH, DINGLESTER A DICKE	BLACKSTREET BLACKSTREET BLACKSTREET BLACKSTREET BLACKSTREET	55	51	38	18	THE MDST BEAUTIFULLEST THING IN THIS WORLD ◆ KEITH MURRA
6	5	14	DN BENDED KNEE A	◆ BOYZ II MEN	(56)	64	82	3	E SERMON IN MURRAY, É SERMON, C. MISPÉR, É ISLÉY AU SILÉY, R. BISLÉY, D. ISLÉY AU SILÉY AU SILÉY IN CHINO (T) GOUVÉ 422 IF DNLY YOU KNEW PHIL PERF
D 15	15	11	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) CLEW TO BEG 252/MOTOWN	57		_	3	EU EASTMOND, P PERRY ID WANSEL, C BIGGS, K GAMBLED IC GRENNEA 30 COCKTALLES TOO SHOE
D 8	8	11	I APPLICATE A PARTY OF A CASTINGATION OF CHANNESS	◆ ANITA BAKER	_	53	43	6	SHORTY BIT SHAW, SHORTY B) (C) (T) DANGEROUS 42255/)
D 11	12	6	BIG POPPA/WARNING	◆ THE NOTORIOUS B.I.G.	(58)	73	73	5	THE BASS MECHANICS IDX S. H. A. T. TEAMS (C. HW) (T) (ID REP 11 95
0 7	6	23	I BELONG TO YOU/HOW MANY WAYS	◆ TONI BRAXTON	59	54	47	20	K.SWEAT SCOTT IX SWEAT SCOTT) UC 901 TI ELEXTRA 64566F
1) 13	13	13	CAN I STAY WITH YOU	◆ KARYN WHITE	60	66	69	10	ANT BARKS TO ROBINSON A MICH.L. THOMAS) OF THE TEAR OF DRO DOWN ANT BARKS TO ROBINSON A MICH.L. THOMAS)
2) 14	14	13	BABITACE (BABITACE) CONSTANTLY	(C) (D) WARNER BROS 18007 ◆ IMMATURE	61	62	63	10	RECORD JOCK ◆ GANA GAN BATTILICAT INCLIESE GILIAM SALMON, ISHNISON: 6CL 6CL (T) LIFESTYLESMAVERICE 18056-WARNER BYC
3 10	11	22	PRACTICE WHAT YOU PREACH @	00 (f) (0 MCA 54948) ◆ BARRY WHITE	62	57	-64	9	AGE AIN'T NDTHING BUT A NUMBER R MELLY IS NELLY IN THE ACKNOWN A 2273-11
4 12	9	16	B WHITE STOUTH T MOHOUS IR WHITE STEVENT ET NICHOLAS	(C) (X) AGM CT/SPERSPECTIVE	(63)	NE	*	1	FDE THA LOVE OF \$ ◆ BONE THUGS N HARMON
	-		SEAN CLAMES, PORE THE JERNEE A DELVALLE'S COMBE, J.C. OLIVIERI	6C) (T) UPTOWN 54827,MCA	84	61	52	14	THE SWEETEST DAYS
5 9	1	25	CONSTANTS CONSTA	ICI (T) (3) ATLANTIC B7225	(65)	NE		1	JUST ROLL + FAE
6) 18	18	14	A HERBERT CHEMBERT CHOMNED	ELI IDO ARISTA IL 2768	66	71	64	10	YOUNG LARHUN IL GRADY) (C) (f) (0) BIG BEAT 98179-ATLAN SLYDE ◆ CAME
7 16	10	15	FOOLIN' AROUND	CHANGING FACES SPOILED HOTTEN HIS BEAT PRODUCTION	(67)	76	87	3	BACKARON (WASHINGTON, HICKS ADAM WEBSTER DOZER MILLER, LOCKETT) (C) W2F 3001, RAGING BD MAMA SAID CARLEFIN AND EPSO
8) 22	50	3	FREAK LIKE ME MASS ORDER IE HANES, M. VALENTINE, L. HELD	COURT MEDICA DENIE ASPARES T 64 LINERES			8/	3	LOSSENIC AND PRODUCTION (CITY WIGHT SMITH
9 19	20	8	GET OOWN EASY MO BEE IC MACK)	◆ CRAIG MACK (C) (D) (T) BAD BOY 7 9012/ARISTA	(8)	92	-	2	R C PORTER,S MCKINNEY (S MCKINNEY,K MOORE A BROWN) (C) MCA 549
0 17	16	9	WOMAN TO WOMAN/NATURAL BORN KILLAZ DI OJIH ARCHE JEWELL DR CHE HANGS MARCHI THISPEN DR DREJCE	◆ JEWELL/DR. ORE & ICE CUBE CUBE: 00 DEATH ROW 9818519/TERSCOPE	69	70	60	16	M CHAPMAN, THOMAS IN CHAPMAN, THOMAS, I EVANS, K YON; (C) (T) (D) HOLLYWOOD 42256-7
			GET DOWN EASY NO SEC IS MACKS WOMAN TO WOMAN/NATURAL BORN KILLAZ D) DOWN ANCHE JEWELL DRICHE (MANCH MARCH THACHTH, BIR DIE EE ** * HOT SHOT DEB	UT * * *	70	56	51	13	MANA S. SIGN CONTROL COME WITH CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN CONTROL COME AND ADDRESS OF THE MANA S. SIGN COME AND ADDRESS OF THE MANA S.
D NE	w.	1	IF YOU THINK TOUTE LONGLY NOW WHERE WANNA BE BOY U WILL KNOW IFROM "IASON'S LYRIC") EVERT DAY OF THE WEEKER THE WOOD IS RIGHT OANCE 4 NE OTHER WEEKER THE WOOD IS RIGHT THINK OF TOUR THINK OF THINK OF TOUR THINK OF TOUR THINK OF THINK OF THINK OF THE TOUR THINK OF THINK OF THINK OF THE TOUR THINK OF THINK OF THINK OF THINK THINK OF THINK OF THINK OF THINK THINK OF THINK OF THINK OF THINK OF THINK THINK OF THINK OF THINK OF THINK THINK OF THINK OF THINK OF THINK THINK OF THINK OF THINK OF THINK OF THINK THINK OF THINK OF THINK THINK OF THINK THINK OF T	◆ K-CI HAILEY DF JOOECI	71	88	74	15	WITH DPEN ARMS ♦ RACHELLE FERREI GOINE IR FERRELLE ROBINSON (C) MINIMATAN SECRECAPT
2 21	22	12	WHERE I WANNA BE BOY BONG IT JONES IS BOWS IN	◆ MISSJONES	72	63	68	18	BREAKDOWN REPRESENTATION REPORTED A MATTERNE REPRESENT TROUTMAN RETROUTMAN (CONTINUED IN \$ 422
3) 24	25	21	U WILL KNOW (FROM "JASON'S LYRIC")	◆ B.M.U. (BLACK MEN UNITEO)	(73)	97	_	2	BERANDON RECEIVED AND AND AND AND AND AND AND AND AND AN
4 20	19	13	EVERY DAY DF THE WEEK/IF THE MOOD IS RIGHT	◆ JAOE	74	67	58	19	TURN IT UP ◆ RAJA-NE
5) 31	37	4	OANCE 4 ME	CHRISTOPHER WILLIAMS	75	74	88	3	LOVE THANG SWEET SABI
6) 26	32	11	WHY YDU WANNA PLAY ME DUT?	◆ TRISHA COVINGTON	(76)	84	97	7	J GUNDE IN NICOLES JEFFERRES, GURLUM SPAINS) (C) TO STREET LIFE 78014/SCOTTI BISC THA BUTTERFLY WAY 2 REA
7) 33	53	5	THINK DF YDU	60: 661 (T) COLUMBIA 77269 ◆ USHER	(17)	NE		1	SAME T BOOK MC (SAME OT BOOKS MC) (C) (D) (M) (T) (D) SO LD (AMES) (M) (T) (M) (T) (D) (M) (T) (D) SO LD (AMES) (M) (M) (M) (M) (M) (M) (M) (M) (M) (M
23	23	22			-		-		J HOWCOTT, E DETRICER, D PARKS LI HOWCOTT, E DETRICER I DEVICANI CI NEIACLER TRA 644665
2.3	2.5	63	S. REME O MANAGES DEBS MENNER DOMINO A MONTER NIO * * * GREATEST GAINER/A	601 BM I ITY COLUMBIA 77614	79	65	61	7	LALEXANDER, FIG. 1 (LALEXANDER, ETGLIERTE) (CI MOTOMN ROZ
9) 60	l	,	THIS IS HOW WE DO IT	MONTELL JORDAN	79	79	90	5	GRAND NEGAZ (TROTTER, THOMPSON, ABOUL-BASET, HUBBAND, STORCH) (C) (T) DCC 1938/0/GEPT
_	24	16	I NEVER SEEN A MAN ORY (AVA I SEEN A MAN OLE)	CONDITIONNERS BIT 468/51/ND	80	72	67	9	TAKE YDU THERE PROCK & C.L. SMOOT (C) (1) ELEKTRA 64496:€ TAKE YDU THERE PETE ROCK & C.L. SMOOT (C) (1) ELEKTRA 64496:€
	-	16	B JORGAN NO JOE IS JORGAN J JOHNSON M DEAN!	oth oth ith RAP A LOT 38463 NOO TRYBE	81	80	78	20	WHERE DID WE GD WRDNG DAMEN SO ALLING SCIED ON MATERIAL SCIED ON M
1 27	26	18	JAM TOWN JAMES OF JAMES OF THE STREET	◆ JANET JACKSON (C: (M) (T) (K) WRIGH 38455	82	77	80	17	TIC TOC + LDROS OF THE UNDERGROUN
2) 32	46	9	WHUTCHA WANT?	(C) (T) (X) PROFILE 5426	83	69	56	11	NOT ENOUGH HOURS IN THE NIGHT ◆ AFTER
3 25	27	17	DLD SCHOOL LOVIN' LSTEWART K HARRELL & MOORE IF LSTEWART, I HARRELL & STEWART	M.STEWAITI KLITT DO BLAS SAREMACA	84	82	72	16	FORGET I WAS A "G" • WHITEHEAD BRO
4 28	29	12	DON'T SAY GOODBYE GIRL HARACA MICHAEL WALDEN IN M JAALDEN B BACHARICH S J DANDIAU	◆ TEVIN CAMPBELL ICI IDI (VI IXI OWEST 18254-WARNER BIDG.	85	81	_	2	DH YEAH! ♦ ROTTIN RAZKAL
39	40	15	BRING THE PAIN PRINCE SWEET IS SHOULD DESCRIP	◆ METHOO MAN	86	83	86	8	TOTAL TOTA
6) 43	42	13	KITTY KITTY THE BASS MECHANICS (DAYS WAT TEAM)	◆ 69 BOYZ (C) (M) (T) (0) RIP-IT 8021	(87)	NE	_	1	M P DESANTS, I MEDILLO OF HAMABURA P. ES (C) CO NEXT PLATEAU CODON 857 SATISSAN GET LIFTED • KFITH MIRRA
D 45	55	6	MAD IZM KRS ONE I HAREM Y MORGAN JORS ONE!	◆ CHANNEL LIVE		94	24	-	ESSANON OX MURBURY E SERMON H CASSEY. (CLITTLING 422) RACK SPAT OWIT NO SHEFTS)
B) 44	1-	2	STEM - AND COMMENT OF THE AND COMMENT AND	◆ SHABBA RANKS	88)		84	15	CT CT CT
9) 42	48	13	NIKA	◆ VICIOUS	89	87	-	2	© PREMIER LI HEATH, LIFELDERU (CL (T) PAHDAY 127 D19819
	WÞ	1	LDVE DF MY LIFE	BEBE & CECE WINANS	90	93	85	8	DAAAM! € THA ALKAHOLIK E SWET /E BROOKS, J ROBRISON /R SMITH: (C) (T) (0) LOUG 64204 RE
35	33	37	TOOTSEE ROLL A	◆ 69 BOYZ	91)	NE	#▶	1	NO HOOK ◆ SHAQUILLE O'NEAL FEAT. PRINCE RAKEEM THE RZA AND METHOD MA PRINCE PAKEEM IS O'NEAL K BALEY/RZA) ICI (1) (0) (4/2)
	28	3/	SHAME (FROM 'A LOW DOWN DIRTY SHAME'S	00:000 (T) 00:000 (T 691)	92	88	79	16	THINKING ABOUT YOU FELICIA AGAM D WHITINGTON IF ADAMS D WHITINGTON I MOTOWAY 30
34		13	ALWAYS AND EDDENED	ICHTO DE HOLLYWOOD 422691INE	83	78	66	7	HDLD DN + TANYA BLOUN
3 30	21	14	WASANGEE IN TEMPERION	ID:01 to to LV 77735/EPIC	94	75	76	19	WHY NOT TAKE ALL OF ME ◆ CASSERINE FEATURING CAT
	1		* * * GREATEST GAINER	SALES * * *	95	90	91	6	NUTTIN BUT FLAVOR ◆ FUNKMASTER FLEX & THE GHETTO CELEB
58	57	3	BARRYFACE SALDONNIA (BARRYFACE MADDONNIA) ET (D) (T)	VI OD MAVERIENS RE 18000 WARNER SROS	96	86	71	20	WHY NOT TAKE ALL DO ME OKSESSIONE FEATURING CAT FUNDAMENT HOST FAMOUR OF THE PROPERTY OF THE
41	35	17	THIS LOVE IS FOREVER	♦ HOWARD HEWETT ICI CALIBER 2008				2.0	DESCRIPTION COUNTY (COUNTY PROPERTY COUNTY C
6 46	54	6	I'M GOING ALL THE WAY I RAM I LEWS I WYDGA'I A RENNETT HESEN	◆ SOUNOS OF BLACKNESS (C. 11 PERSPECTIVE 587 480	97	96	-	2	CHASE IT TRAVECK, CLARK, C.S. KENDLY) WHITE SSO MUSICIPIC SOUNDTRAK 27776-157
40		15	CAN'T HELP MYSELF	◆ GERALD LEVERT	98	85	75	20	PA ALL T'ALL JOURS IS BURSEDA BRATS ICHO ITI (IS SO SO DEFWORK 77594CS) UMB
38	31	10							
	31 59	7	TAKE A BOW A SHAPE (MECHAN) THIS LOVE IS PORFUER THE COUNTY IN THE WAY TH	JOHNNY 'GUITAR' WATSON (C) WILMA 72533/(ELLMARK	99	91 89	77	12	TAKE A TOKE CONTROL DURING DEPTH OF THE CONTROL OF

TITLE

Hot R&B Airplay

TITLE ACTOR ACTOR OF

-6	3		ARTIST ILABELIDISTRIBUTING LABELI	16	15	3	ARTIST (LARCE/DISTRIBL/TING LARCE)
Г	Г		** NO.1 **	38	36	11	WHY YOU WANNA PLAY ME OL
Œ	2	16	IF YOU LOVE ME HAS AT NO]	(30)	46	5	LET'S GET IT ON SHAREA PANKS (EPIC)
2	1	17	CREEP TLC TLAFACE/REISTA)	40	30	26	BODY & SOUL ANTA BARZE (ELEXTRACES)
3	3	11	CANDY RAIN SOUL FOR REAL (UPTOWN-NICA)	41	33	12	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (CWEST/MARNER II
1	7	10	I'M GOIN' DOWN MARY J BUSE (UPTOWN NICH)	120	-	1	I CAN CALL YOU PORTION CAPITON
5	4	23	BEFORE I LET YOU GO	43	43	16	THIS LOVE IS FOREVER HOWKED HEWELT COALIBERS
8	5	22	ON BENDED KHEE BOYZ II MEN IMOTOWNS	(4)	54	4	THINK OF YOU USHER ILW ACCURRISTS
Ø	8	16	I APOLOGIZE ANITA BAKER IELEXTRACEGO	45	40	16	SHAME ZHANE CHOLLYWOOD)
Œ	14	8	BARY BRANCY LATEANTICS	Œ	48	3	LET'S DO IT AGAIN BLACKGIRL KAPEKIRCA)
8	6	24	I WANNA BE DOWN BRANDY (ATLANTIC)	47	37	16	I HEVER SEEH A MAH CRY SCARFACE (RAP-A-LOTANDO TRYBE)
10	9	19	BE HAPPY MARY J BUGE (UPTOWN-MCA)	(4)	50	3	LOVE OF MY LIFE BLIE & CECL WINANS ICAPTOLI
Œ	12	10	RED LIGHT SPECIAL TLC (LAFACE) ARISTAO	49	41	16	CAN'T HELP MYSELF GERALO LINEPT HASTMEST LEGGE
12	10	14	I BELONG TO YOU TON: BRAXTON CLAFACE ARISTA)	50	44	6	WHAT CAH I DO? ICE CUBE (PRIORITY)
Œ	16	10	THIS LIL' GAME WE PLAY SURWAY INV TOMOTOWN	51	35	15	ALWAYS AND FOREVER
14	11	22	PRACTICE WHAT YOU PREACH BARRY WHITE IAAMPERSPECTIVE	(32)	53	5	TOHIGHT'S THE HIGHT BLACKSTREET INTERSCOPE
15	13	19	IF YOU THINK YOU'RE LONELY HOW	(30)	-	1	SOUL SEARCHIN' ME'SHELL NOTGE DOOLLO (550 MUSA
16	17	14	CAN I STAY WITH YOU KARYN WHITE IMPANER BROS.)	54	51	5	I'M GOING ALL THE WAY SOUNDS OF BLACKNESS IPERSPECTS
17	15	17	FOOLIN' AROUND CHANGE FACE SPOLED ROTTENING BEAT	(33)	63	3	GRAPEVYNE EROWNSTONE INLIVERNO
Œ	20	10	BIG POPPA TNE NOTOFICKS BII G. ISAD BOYNASISTA)	(30)	58	3	WATER RUHS DRY BOYZ II MEN HADROWNO
18	19	10	MY LIFE MANY 3 BUGE (UPTOWNSHICA)	57	49	28	BLACK COFFEE MEANY D & THE BOYZ INFROMNANCA
(20)	21	13	COHSTANTLY IMMATURE IMCAD	Œ		1	JUST ROLL FABU (BIG BEAT/ATLANTIC)
21	28	3	FREAK LIKE ME ADNA HOWARD SMECCA DOPVEASTMESTIFEED	(50)	-	1	CRAZY LOVE ERIAN MOXINGHT (MERCURY)
(22)	31	3	ASK DF YOU RAPHAEL SAADIQ (EPIC)	60	59	8	RODEO STYLE MARCIA (MERCURY)
20	27	9	I MISS YOU N E COURSTAN	61	55	15	THE MOST BEAUTIFULLEST
24	26	9	ANSWERING SERVICE GERALD LEVERT (EASTWEST/KEG)	Œ	70	2	SO FINE MINI CONDITION (PERSPECTIVE)
25	25	22	U WILL KNOW B.M.U. ISLACK MEN UNITEDS IMERCURYS	63	60	20	YOU WANT THIS MAKET MAKES ON THE SERVICE
26	24	10	WHERE I WANNA BE BOY MISSIONES ISTEP SUNO	64	56	8	SLIDE EL DEBANGE (HEPPISE)
27	18	23	HERE COMES THE HOTSTEPPER	65	61	7	WITH OPEN ARMS
28	23	13	EVERY DAY OF THE WEEK	68	64	5	(SHE'S GOT) SKILLZ ALL-4-ONE (BL/TZZ/KTLANTIC)
29	22	10	WOMAN TO WOMAN XWELL :DEATH REWINTERSCOPE)	Ð	-	10	FOR YOU IN RELITIONED
Œ	52	2	THIS IS HOW WE DO IT	68	68	7	BRING THE PAIN IS IT REAL)
Œ	12	4	DANCE 4 ME CHRISTOPHER WILLIAMS (SMINT)	69	67	20	GOING IN CIRCLES
Œ	45	2	THANK YOU DOY'S II MEN (MOTOWN)	70	-	1	IF OHLY YOU KNEW

HOT RAR RECURRENT AIRPLAY 1 - 1 FILL MAKE LOVE TO YOU 14 16 15 ALWAYS IN MY HEART THOUSE OF THE STANK CAMPBELL CONTST WARMER BROSS

D - 1 HOOK ME UP

73 69 5 KITTY KITTY

74 57 13 70'S LOVE GROOVE

(E) - 5 NIKA VICKUS IEPIC STREET/EPICS

72 66 9 FOE THA LOVE OF S

2	1	16	BACK & FORTH AMERIAN (BLACKERSUNDLINE)	15	7	16	YOUR BODY'S CALLIN'				
3	2	10	WHEN CAH I SEE YOU EAST ACE (EPIC)	18	12	8	STROKE YOU UP OWNGING FACES EPOLED RUTTENING BEATS				
4	4	4	WHEN YOU NEED ME AAPON HALL (SLAS/MCA)	17	17	35	NEVER KEEPING SECRETS BADYACE (CPIC)				
5	-	1	LET'S TALK ABOUT IT	18	10	20	WILLING TO FORGIVE AFE THA FRANKLIN JARKSTAN				
8	3	15	THE RIGHT KINDA LOVER	13	21	19	I MISS YOU AMON HALL DUASMON				
7	-	ī	FLAVA IH YA EAR CRAIG MACK (BAC BOYWRISTA)	20	18	18	AHY TIME, ANY PLACE JANET JALASON CORGANO				
8	. 5	5	AT YOUR BEST (YOU ARE LOVE)	21	13	19	I'M NOT OVER YOU OF CE PENISTON (AMAPERSPECTIVE)				
8	3	7	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST/LEG)	22	-	39	RIGHT HERE (HUMAN NATURE)				
10	6	6	I DON'T WANT TO KNOW GLADYS KINGHT IMCAL	23	F	62	THAT'S THE WAY LOVE GOES				
11	11	22	ANYTHING SWY (RCA)	24	25	64	HEY MR. D.J. JOHN (FLANOT UNITERIO)				
12	9	18	SEHOING MY LOVE	25	24	22	THE MOST BEAUTIFUL GIRL				
13	15	9	HEVER LIE INMATURE (MCA) Recoverts are titles which have appeared on the Hot R&B Singles that by 20 weeks and have decorate helps the top 50.								

R&B SINGLES A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 22 AGE ANT ROTHING BUT A NUMBER (Jombe, BOCK Rule), EGI WIME

 DECK Rule), EGI WIME

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- 88 MEG SASI (WIT DO SECTIO) Michaels, Biolitics, Biolit

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Billboard.

FOR WEEK ENDING FEBRUARY 18, 1995

Hot R&B Singles Sales.

MEEK	WEEK	8		WEEK	WCC	8	
	AST WE	9 53024	T/D C	3 16	AST WE	WEDS C	TITLE
188	3	ž	TITLE ARTISTICABELDISTRIBUTING (AREL)	25	-	-	ARTIST (LABEL/DISTRIBUTING LABEL
			* * NO. 1 * *	(3)	37	26	THUGGISH RUGGISH BONE BONE THUGS IN HARMONY TRUTHLESS
1	1	3	BABY ENGINERALIZED 2 MAY RE 1	Œ	38	13	PIMP OF THE YEAR DRU DOWN (RELATIVITY)
Œ)	2	9	CANDY RAIH SOUL FOR FEAL (UPTOWN/MCA)	40	58	5	WHERE I WANNA BE BOY MISSIONES ISTEP SUND
3	3	14	CREEP TEC (LAFACE)ARISTA)	41	41	18	GET UP ON IT KEITN SWEAT (ELEKTRACES)
Œ	5	13	IF YOU LOVE ME BROWNSTONE (V.) (EPIC)	(42)	52	15	SEX (HOLLYWOOD/JIVE)
5	4	5	BIG POPPA THE NOTCHOUS B.I.G. (BAD BOYGARISTA)	(E)	57	3	(SHE'S GOT) SKILLZ ALL-4-ONE (BLITZE/ATLANTIC)
Œ	3	9	THIS LIL' GAME WE PLAY SUBWAY ON LOMOTOWN	Œ	48	14	CAN'T HELP MYSELF GENALD LEVERT (LASTWEST/EEG)
7	6	20	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)	45	33	3	OH YEAH! ROTTIN RAZKALS OLLTOWNIMAD SOLI
Ð	8	8	GET DOWN CRAIG MACK IBAD BOY/MISTAU	(E)	-	1	THIS IS HOW WE DO IT MONTELL JOYDAN (PMP)TRALISLAND)
9	7	13	CONSTANTLY IMMATURE INCAL	47	64	16	BLACK COFFEE HLAVY D & INC BOYZ (UPTOWN/NCA)
Œ	19	9	CAN I STAY WITH YOU KARYN WHITE (WARDER (IROS.)	48	39	11	SUKTYAKI 4 P. M. INEXT PLATEAULONGOWISLAM
Œ	13	14	I MISS YOU NA CIANSTAL	(40)	54	10	EVERY DAY OF THE WEEK
Œ	11	10	WHUTCHA WANT?	50	49	7	HEAVEN & HELL EARNWON FEA. GHOST FACE MILLER IS
Œ	12	13	DH BEHDED KHEE BOYZ II MEN (MOTOWN)	30	-	1	BACK SEAT (WIT NO SHEETS)
14	10	22	PRACTICE WHAT YOU PREACH BARRY WHITE LAMPERSPECTIVE	52	51	17	TIC TOC LOTOS OF THE UNDERGROUND PENGU
(13)	14	7	MAD IZM CHANNEL LIVE (CAPITOL)	(33)	=	ī	NO HOOK SMAGNELE OWEAL (INT)
Œ	17	2	FREAK LIKE ME ADMA HONAND INECCA DONEASTWESTERGE	54	46	18	THE MOST BEAUTIFULLEST
17	16	14	FOOLIN' AROUNO OHANGING FALLS CAPOLLED POTTERVING BEAD	55	42	4	SUPA STAR GROUP HOME IPAYDAY/FFRED
18	15	38	TOOTSEE ROLL 69 9012 (RIPUT)	(3E)	62	2	WHY YOU WANNA PLAY ME OUT
Ð	30	3	TAKE A BOW MACORNA MAYERICAUSPE/WARRER BROS.)	30	_	1	SHADOW OF A G STRE-G HAMPERSPECTIVE
3	20	14	KITTY-KITTY 69 BOY2 (REP IT)	(30)	68	22	PARTY DIS N DAT IEPIC STREETIEPICS
21)	28	3	THINK OF YOU USHER OWNERS AN	59	55	12	SHAME DIANE (HOLLYWOOD)(NE)
20	24	15	BRING THE PAIN METHOD MAN (DEF JAM/SAL/ISLAND)	(E)	Ξ	1	RELEASE YO' DELF METHOD MAN (DEF JAM/RAL/SLANC)
23	22	8	WOMAN TO WOMAN JEWELL IDEATH ROMENTERSCOPE)	61	50	8	DAAM! THA ALKAHOLIKS (LOUD/ROA)
24	18	6	COCKTALES TOO SHORT UNID	62	69	2	I'M GOING DOWN
25	21	4	TOUR CAPLETON (SIGNET, RALL)	63	60	19	LET'S TALK ABOUT IT MEN AT LARGE IT ACTIVES THE CO
280	40	20	U WILL KHOW BM U GRACK MEN UNITED IMERCURY)	330	=	1	GET LIFTED KLITH MIJRIAN (EVE)
27	23	10	HIKA WOODS (ENC STREET/ENC)	65	65	18	BREAKDOWN 7U-SCHMOK(HS UMD)
28	25	14	I NEVER SEEN A MAN CRY SOAFFACE IRAF A LOTINGO TRYBO	(36)	=	1	IF YOU THINK YOU'RE LONELY N
23)	43	5	RODEO 95 SOUTH (REP. IT)	87	64	2	HOOK ME UP JOHNNY TOUTARY WARSON (MILMA)
30	29	28	FLAVA IN YA EAR CRAIG MACK UND DOYNATISTAD	(3)	73	14	DLD SCHOOL LOVIH'
D	34	10	RECORD JOCK DANA DANE (MAYERICKU) FESTYLES/WBI	69	56	9	VOCAB FUSIES (TRANSLATOR CREW) (RUFFIG
32)	35	10	I APOLOGIZE ANITA BANER (LLEKTRACECO)	70	58	23	PLAYAZ CLUB RAPPIN 4 TAY (CHEYSALISEM)
33	26	15	BE HAPPY MARY 1 BLIGE (UPTOWN/MCA)	71	53	10	DOWN 4 WHATEVA NUTTIN NICE IPOCKET TOWNHOLLYWI
34	31	22	I BELONG TO YOUHOW MANY WAYS TON BRAITON (LAFACLARISTA)	72	47	6	HUTTIN BUT FLAVOR FUNNMASTER FLEX ONTE OWNERS OUT
35	27	17	YOU WANT THIS JANET JACKSON (MRGH)	73	72	6	AGE AIN'T HOTHING BUT A HUM ACHAH (BLACKGROUNGING)
360	36	10	THA BUTTERFLY WAT 2 MEAL (SO LO JAME)	74	45	23	I WANNA BE DOWN BRANDY (ATLANTIC)
37	32	6	PROCEED I THE ROOTS (DEGGEFFEN)	050	F,	7	RIDE OUT D.E. TRANS (ATTITUDE)

- 37 32 6 PROCEED I
- Charlegeal Briefland in Arich Billion (1994)
- 18 OF THE TIME PROJECT AND THE STATE OF THE
- THIS LIL! GAME WE PLAY (Dended, BM/Gemba, BM/Ramal, BMI/Namer-Tamerlane, BMO WBM.
 THIS LOVE IS FOREYER Over Player. BM/Salangs, BM/Salane, KSSP/Warmer Chappel ACOUNTY
 TOCTOC (LOTUC, ASCAP/Mariny Mart, ASCAP/EM

 - THE TRE CULTUR, SUSPANHOUSE NEW, SUSPANNIN ACCUPATION ACCURATE AND ACCURATE AND ACCURATE ACCU
- ASCAP/Lekshot Lyncs, ASCAP)
 WHY NOT TAKE ALL OF ME LAVIO'S House, BMI)
 WHY YOU WANNA PLAY ME OUT? IBNOT, ASCAP)
 WITH OPEN ARMS Greet The Bank, ENAUStone 71 WITH OPEN ARMS Greet The Beat, EMISCENSE Dumond, Seldi WEM 20 WOMAN TO WOMAN (METURAL BOWN BLIZZ Group SWIMM TRettin Card On the E-o-bin, ASSAP-OLS-O Beat ASSAP-WIS ASSAP ASSAP (METURAL BOWN BLIZZ GROUP 31 YOU WANT YES/YOU SUPER CROOKE (Black Loc, DMISCENSE AGAIN, DMISTYST Tyrus, ASSAP (Valoria, ASSAP ASSAP AGAIN, SMISTYST Tyrus, ASSAP (Valoria, ASSAP ASSAP AGAIN, SMISTYST Tyrus, ASSAP (Valoria, ASSAP ASSAP AGAIN, SMISTYST TYRUS, ASSAP (Valoria)

TO - 1 FOR YOUR LOVE

34 8 GET DOWN CRAIG MACK ISAD BOXINAISTAD

30 38 8 WHY WE SING

35 29 17 DLD SCHOOL LOVIN'

(III) 39 8 MARY JANE

Dance

Judy Cheeks To Debut EMI's New Brilliant! Label

A BRILLIANT MOVE: EMI Records is building upon the ongoing sales success and critical cachet of its year-old "Brilliant!" compila tion series by introducing a clubgeared imprint of the same name According to EMI marketing director Vincent Vero, who will oversee the creative direction of the imprint, Brilliant! has a twofold purpose. It will explore the idea of spinning hit singles from dance compilations, which is often the opposite direction of promotion and A&R with albums of this ilk. The imprint also will provide a stateside 12-inch forum for the setive flow of dance singles coming from EMI's

U.K. arm.
"There are so many great records released over there that never
get a chance in the States," he says.
"The way singles are paced in relation to album releases in the U.K. is often different from the U.S. For
example, an artist like Judy
Cheeks has had three singles on
EMI-U.K. over the past two years
without the benefit of sn album.
That would not normally happen

here. Cheeks, who previously has scored two international club hits with "So In Love" and "Reach," will christen Brilliant! on March 7 with the gospel-spiced house anthem "Respect." Currently earning widespread dancefloor action overseas, the track features smokin' postproduction by Roger Sanchez, the Dream Team, and Bottom Dollar, and will be worked exclusively t clubs and radio mix-shows by EMI club promotion manager Anthony Sanfilippo. At this point, Vero says pop and urban radio campaigns for Brilliant! projects will be decided on a case-by-case basis

"Although a lot of the material we'll be picking up will be intentionally viable in the pop market, I think it's important that this entire venture have a chance to get established and respected in the club community before we try to crow every record onto the radio," Vero says. "Everything has to be carefully timed."

Among other Brilliant! singles planned for imminent release is "Better Days Ahead" by Tyrell Corporation, which features interpretations by Satoahl Tomeli. Like Checke. "Respect," this cut is also featured on the fifth "Brilliant": compilation, which went to retail Feb. 7.

Vero estimates that Brilliant! will

offer 10 singles in 1995, and that they will be available in CD-5 and 12-inch formats. Although albums beyond the compilation series are still to be de-

Although albums beyond the compilation series are still to be determined, a collection of Blondie tunes reconstructed for clubs is on the agenda for May 9. Still in production, "Blondie: Remixed, Remade, Remodeled" likely will include a Mare "Ma" Kinchen take on "Heart Of Glass," a Utah Salnts of "Dreaming," and Eric "E-Smoove" Miller'a interpretation of "Call Me."



by Larry Flick

TURN THE BEAT AROUND: Leave it to Madonna to bravely issue a dark and trippy trance/house anthem to top 40 rsdio. Although the Biork/Nellee Hooper-penned Bedtime Story" is among the strongest and more club-friendly cuts on her current album, it is a highly unlikely pop single-which we hope ultimately will render it irresistible to the many who constantly complain about the boring, formulaic state of top 40. Club DJs are served a plethora of mind-bending mixes by Junior Vasquez and Orbital that craftily dissect and expand upon the song's melody while adding an intensely rhythmic illustration of its subversively affecting lyrics. Some may not initially grasp the true meaning of the phrase "let's get unconscious." but its world-weary, almost psinful subtext is perfectly fleshed out in the grooves—particularly in Vasquez's Wet mix. An essential experience

Wet mix. An essential experience for both the body and mind.
Once again, those brilliam of the control of the c

radio sirwayes. Originally produced by John Douglas (who last helmed Gabrielle's "I Wish"), the simple but infectious midtempo tune now comes in two vastly different forms. The first version swirls with recognizable disco energy, replete with sweeping strings and an urgent use/NRG beat-right in the stylistic pocket of recent hits by Corona and Real McCoy, but far more creatively satisfying. LTI momentarily sidesteps its patented sound for several mixes, which travel down a rugged pop/hip-hop path that clearly illustrates the track's stateside viability. "Let's Get Started" is making the underground rounds on white-label with an early March commercial release scheduled by the folks at ZTT/

Given the sharp eye that an increasing number of stateside A&R execs now cast on the Swedish music scene, the likelihood of engaging young turk Eric Gadd landing a deal here looks fairly strong. His Chubb'ision debut, "Do You Believe In Gadd," chugs with an armload of catchy poyf &B nuggets that are accessible to several radio and club formats. The

Zance Records. The label is still

fielding offers from U.S. outlets.

first single, "Wish I," has been tweaked to rhythmic delight by Stonebridge, Chris & James, and Red Jerry, showcasing Gadd's litting, soufful fasient to fine effect. C&J's Mean & Moody mix is particularly potent, with its atmospheric house foundation and ear-grabbing synth loops. Enjoy.

New York's Freeze Records has evolved into one of the more durable indies in town over the past couple of years, issuing one high quality single after the next—and with minimal grandstanding. The label is on quite a roll right now, with a pair of hotties that demand immediste turntable time. "Show Me" by Divine Circle Featuring Annette Taylor is a distinctive kicker, flying on the surprisingly mature prod on prowess of newcomer Mitch Moses and the vocal flash of Taylor. Todd Terry's postproductions are mighty appealing, though we are inelined to stick with Moses' Sensible

When you are in the mood for Terry's unique style, you are better off hanging with his own new single, issued on Freeze under his revered House Of Gyptes moniker. "Another Worry' features the veals of Al Wise, as well as the dogpies studio mustings of Terry with buddies Roger Sanchez, Benji Candelario, Danny Morales. Qandelario, Danny Morales, My Boy Echo, Words cannot describe the drams or estharsis of this jam—dive in and feel its or younger.

COOL WITH FEVER: As Britain's enduring Cooltempo Records continues to strengthen its image as a dance music outfit with formaticable pop savy, it makes sense that the label would choose to reaffirm its commitment to the underground scene with a hard-edged subsidiary. The newly formed Fe-



John Vin Prolin. Avelor Day at recording aircuit a John Mar Recording performed output a few broadcast of MIS-FM's "Cubic MIS" program at the Robbury in Los Angeies. Mais is buring the U.S. in support of her single "He's My Baby", which has begun to axypanding begond its sold, freesteyle dub base cent to put 40 and rhythmcrossover radio. Hanging after the show with Mae, second from laft, are, from left, KIRS staffers Chestar The Arrester, Lon Free, and DU Jimmy Kim.

ver Pitch Records will be helmed by Cooltempo managing director Ken Grunbaum and A&R guru Trevor Nelson, and will wisely focus on a variety of club idioms, ranging from dubby house to Euro-tranee, Look for a cover of Jean-Michel Jarre'a "Oxygene" by Frequency, as well as an intriguing new Todd Terry creation, "Dreadstock," to begin circulating abortly.

In other Cooltempo activities, ew albums by Kenny Thomas, Monie Love, and one-time Jellybean Benitez protégé Steven Dante are in various stages of completion. Can't wait. Even more exciting is the news that the brilliant (and sorely underappreciated) Mica Paris has joined the label's roster and has cut the II2 chestnut 'One" for imminent single release. No word on when (or if) any of these enticing treats will see the light of domestic release, Continue to haunt your favorite import shop until further notice.

ON-LINE: The indomitable production team of Pete Heller and Terry Farley have just put the finishing touches on its latest-and long-awaited—Fire Island jam, which is an interpretation of the Blaze 1987 garage classic "If You Should Need A Friend." Incognito warbler Mark Anthoni is the featured vocalist on the track, which will be issued abroad sporting appropriately deep postproductions by the genius Roc & Kato (whose dark'n'trippy musings have been getting bigger props overseas than in their own New York back yardgo figure) and Junior Vasquez . . . The members of the late, great Ten City continue to pop up with interesting new projects. As Byron Stingily readies his first solo single for Nervous Records, ex-partner Byron "B-Rude" Burke reaffirms his chops as a writer and producer with "It Doesn't Matter," a juicy

jam fronted by ever-vigilant Chi-

cago diva Shay Jonea. The song is-

sues a familiar "how do you sleep at

with a sing-along chorus and a subtle-but-insinuating groove. Believe it or not, this track is still unsigned. A&R reps should start dialing immediately . . . Ex-Electribe 101 si-ren Billie Ray Martin recently visited New York to pen tunes for her first solo album on Sire/Elektra. which is tentatively slated for release this summer. Still riding on the success of the mouth-watering single "Your Loving Arms," she is currently working with a variety of clubland heavyweights, including Eric Kupper, Arthur Baker, and Junior Vasquez . . . The folks at Hi-Bias Records in Toronto have been keeping our turntable happily spinning lately with jams that are several notches above the rest. Among the indie label's better singles circulating at the moment are a roaming houser by Red Light Featuring Tyler Watson, "Take Me Up. them by Love Drop (aka prom Los Angeles up-and-comer Erik Wikman and fierce DJ Marcus Wyatt). Diva Davina brings bounce and energy to this winner which is hesting up along the West Coast underground. We have said it before, and it stands truer than ever: Hi-Bias is perhaps one of the most reliable house labels in its region. If you have not yet given it a shot, you are missing out on some serious jams . . . More fun from the Canadian border: Newcomer (and potential teen idol) Steve Best exudes an earnest, boyish quality well-suited to the bright hi-NRG rhythms that fuel his debut EP, 'Let's Come Together." Available on the Vancouver-based Adam Records the six-out set also curries an armioad of cute pop hooks that inspires repeated spins. Although the midtempo "Why Not" has begun to get play on Z95.3-FM, a pop

wight" reading of the riot act to a

tired lover, tightly sewn together

Billboard. Dance HOT Dance Reakouts FOR WEEK ENDING FER 15, 1865 CLUB PLAY

SATURDAY NIGHT WHIGHELD CURB GUCCI DANCE SAM "THE BEAST"

LEGICEI BANCE SAM "THE BEAST BELATIVITY ATOMIC BLONDIE CHRYSIUS KEY OF LIFE MICHELLE WILSON

KEY OF LIFE MICHELLE WILSON
 SHOW YOU SECRETS PHARAO

MAXI-SINGLES SALES

SOUR TIMES (NOBOOY LOVES ME)
 PORTISHEAD 60: DISCIONDON

- 2. BOXERS MORRISSEY SHE
 3. WHEN DO I GET TO SING MY WAY
 SPARKS LOSE
 4. REMEMBER WE DA BUSH BABEFS
- 4. REMEMBER WE DA BU REPOSE 5. I FEEL LOVE MESSIAH

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

radio station in Vancouver, we are

a bit more partial to the jumpier

Billboard HOT DANCE MUSIC

THIS	LAST WEEK	2 WKS AGO	WKS ON CHART	CLUB PLAY COMPILED FROM A MATIONAL SAMPLE OF OMNEE CLUB PLAYLISTS. LIBER & NUMBER OSSTRIBUTING LAREL	ARTIST	
1	,	5	10	* * * No. 1 * * *		
	-	-	-	DON'T BRING ME DOWN MCA 54965 2 wants at No. 1	◆ SPIRITS	
2	2	4	10		THE BRAND NEW HEAVIES	
3	4	7	10	CION'T I KNOW (CIVAS TO THE CANCEFLOOR PLEASE) EMOTIVE 761	E.G. FULLALOVE	
4	11	16	4	EVERLASTING LOVE DNC 77775	GLORIA ESTEFAN	
(5)	7	10	7	CONTROL RADIDACTIVE 54953/MCA	TRACI LOROS	
6	5	6	11	AWAY FROM HOME LOSIC 59004	◆ DR. ALBAN	
1	4	1	15	I GET LIFTED STREETLY ROYTHM 017	BARBARA TUCKER	
8	10	15	10		E FEATURING JACQUELINE	
(3)	10	15	4	YESTERDAY WHEN I WAS MAD (M 563)9	◆ PET SHOP BOYS	
10	3	4	10	CALL ME ELEKTRA 663 Y3ETG	DEEE-LITE	
(11)	18	21	4	COME BACK RADIOACTIVE 54967/MCA	LONDONBEAT	
17	13	13	- R	SHOWER ME WITH LOVE CRESCENT MODINE IC SOUNDTRAX 77701/EPIC	LAGAYLIA	
15	4	1	17	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN	
14	- 6	è	10	I BELIEVE CHAMPIONEASTWEST 95810/EEG	3RD NATION	
(15)	10	14	-6	COLOR OF MY SKIN CUTTING 317	SWING 52	
(16)	28	43	9	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	◆ CE CE PENISTON	
17	17	28	-6	WHATCHUGOT REPRISE 41789WILWER BROS.	GROOVE COLLECTIVE	
18	25	36	4	HANDS UF LOGIC \$9006	CLUBZONE	
19	14	q	13	NEWBORN FRIEND 277/5/RE 417/54/MARMER BROS	◆ SEAL	
20	15	15	7	I FEEL LOVE WHITE JOLS AMERICAN 41837/WHANGE MICH.	◆ MESSIAH	
21	20	19	6	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON	
22	22	26	6	CLOSE TO YOU CURS EDEL 77077	FUN FACTORY	
15	23	35	4	REAL CRESCENT MOON/EPIC SOUNDTINA 77702/EPIC	DONNA ALLEN	
24	24	28	5	LICK IT 5.0.5.1008	ROULA	
(25)	41		2	* * * POWER PICK * * *	KYM SIMS	

22	22	26	6	CLOSE TO YOU CURE EDEL 77977	FUN FACTORY
15	23	35	4	REAL CRESCENT MOON/EPIC SOUNDTILLE 17702/CPIC	DONNA ALLEN
24	24	28	5	LICK IT 5.0.5.1008	ROULA
(25)	44	_	2	* * * POWER I MUST BE FREE PLASE II 6/2/94/DRAG	PICK * * *
(26)	33	42	4	SWAMP FEVER 90LD: \$1ARS 2005	DELTA LADY
(27)	40	42	1	KEEP ON LUVIN' #48 010	MAYDIE MYLES
(28)	34	45	1	GOTTA BE FREE G-2016 440 605/ISLAND THE	MACK MACHINE FEATURING KAREN BERNOD
29	21	21	4	BLACK BOOK GASOLINE ALLEY SIGNAMOA	◆ E Y.C.
30	39	-	2	WHITE LINES CAPTOL PROMO	DURAN DURAN
(31)	43	-	2	PROMISE ME NOTHING WARRER BROS PROMO	REPERCUSSIONS
32	36	36	4	GIVE IT TO ME HARD DEAT 9401	STICKS & STONES
39	27	25	14	CHANGE MAX 2019	DAPHNE
34)	82	wÞ	_	* * * HOT SHOT	DEBUT * * *
35	37	43	4	SIDIKI MANGO PROMO ISLAND	BAABA MAAL
36	18	12	15	MELODY OF LOVE (WANNA BE LOVED) HERCURY B	56 357 ◆ DONNA SUMMER
37)	45	-	2	I LOVE SATURGAY MUTERLEXTRA 66171/EEG	◆ ERASURE
38	25	21	12	YOU WANT THIS VIRON 38455	 ◆ JANET JACKSON
39	NE	WÞ	1	JUMP FOR JOI DIGHT BALL 051	JOI CAROWELL
40	45	48	3	JUST CAN'T TAKE IT 6 18641 6211	REGGIE ROUGH FEATURING ANNETTE TAYLOR
41	30	18	13	THE RHYTHM OF THE NIGHT EASTWEST 95808 EEG	CORONA
42	28	17	9	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY
(43)	NE	WÞ	1	I LIKE MOTOWN PROMO	SHANICE
44	48	-	2	BOTTOM HEAVY TRIBAL AMERICA 582241 R S	DANNY TENAGLIA
(45)	NE	w>	1	PAUL'S PAIN STRICTLY RINTHW 12315	T. BRISTOL & M. PICCHIOTTI PR. NIGHTMAN
46	NE	WÞ	1	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
47	50	50	3	FAT BOY 5 D.S. 1006	MAX-A-MILLION
48	32	31	9	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILOGY
49	NE		1	NEVER GET ENOUGH KINETICSIRE 41879/WARNER BEG	8 WATERLILLIES
50	38	22	13	LAY OOWN YOUR PAIN DGC 22003/GEFTEN	TONI CHILDS

MAXI	-SINGL	ES S	SAL	ES

w.X	-8	WKS GO	81.0N	STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN INC. TITLE	SoundScan
100	TSV	200	WKS. C	LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	,	47	3	* * * No. 1 * * * BABY IT OF ATLANTIC \$5593 Mg. 2 index at the 1	◆ BRANDY
				* * * GREATEST GAINER * *	*
7	4	3	9	CANDY RAIN IT ON UPTOWN 519051903	◆ SOUL FOR REAL
3	2	2	12	CREEP IN IT IN LATACE ? ACAMARISTA	◆ TLC
7			,	* * * HOT SHOT DEBUT * *	
4	NE	4	4	GET LIFTED (T) DAY 42281 BIG POPPAWARNING IT BAD 609 7 9016 ARISTA	◆ KEITH MURRAY ◆ THE NOTORIOUS B.I.G.
(8)		-	4		
7	NE!	W P	7	RELEASE YO' DELF IT DEF JAMENA 854 185/5LAND BROOKLYN ZOO IT OF DERTHA 641/64/ES	METHOD MAN OL DIRTY BASTARD
(8)	10	13	10		◆ OL DIRTY BASTARD ◆ NINE
9	7	13	4	WHUTCHA WANT? IT DO PROFILE 7426 TOUR ITS SOMET LANGUAGE	
10)	10	4	30	ANOTHER NIGHT AND IT ARESTA LODGE	CAPLETON ◆ REAL MCCOY
~	_	_		OUTCOME THE COURT OF THE COURT	
11	6	6	4	GET DOWN 11/84D-80Y-7-90/3-ARISTA	◆ CRAIG MACK
10	9	7	14	THE RHYTHM OF THE NIGHT (T) 00 EASTWEST 95908/EEG	CORONA
13	9	9	1	NUTTIN BUT FLAVOR :TI OD WRECK 20116/HETYOUS ◆ FUNKMASTER FLI	
14	13	8	4	SUPA STAR ITI PAYDAY 120 053/97/RR	GROUP HOME
15	11	-	2	FREAK LIKE ME IT 00 MECCA DONEASTMEST 66375/EEG	◆ ADINA HOWARD
16	10	10	19	DREAMER (MLIT) 00 MCA 54922	◆ FIAIM. TOA
11	NE		1	THIS IS HOW WE DO IT INDIT! PRIPRAL 051 469/03/AND	◆ MONTELL JORDAN
16	15	17	15	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
16	15	10	4	EVERLASTING LOVE ITH ON EPIC 77775	 GLORIA ESTEFAN
20)	20	28	15	NIKA (M) (T) EFIC STREET ????!? EFIC	◆ VICIOUS
21)	26	18	13	BEFORE I LET YOU GO (NO)] (IF) INTERSCOPE 95803/AG	◆ BLACKSTREET
17	17	15	4	DON'T LAUGH ITI SORTED 20130 NERVOUS	WINX
23)	HE-E	NTRY	4	TAKE A BOW (T) OO NAVERIONSRE 41.587 WARNER BROS	◆ MADONNA
24	18	36	9	KITTY KITTY (M) IT: 00 RIP-IT 6903	◆ 69 BOYZ
25)	13	22	10	I BELONG TO YOU'NOW MANY WAYS (N) (T) (X) LIFACE 2-4050/RRISTA	◆ TONI BRAXTON
(26)	RE-E	NIRT	7	THINK OF YOU IND CTI OD LAFACE 2-4095/ARISTA	◆ USHER
27	13	15	10	BRING THE PAIN (M) IT) DEF JAMPRA, 853 965/ISLAND	◆ METHOD MAN
28	19	-	1	MAD PROPS (T) 00 EASTWEST 66174/EEG	◆ DA YOUNGSTA'S
29)	NE	WÞ	9	NO HOOK IT: 00 JIVE 42278 ◆ SHAQUILLE D'NEAUPRINCE RAKEEM TH	E RZA AND METHOD MAN
30)	37	15	15	SECRET (T) OD MANY PICK SIRE 41272 WARSER BROS	◆ MADONNA
31)	NE	-		ROCK ON ITH IMMORTALISTIC STREET TRADBLETIC	◆ FUNKDOOBIEST
32)	42	28	18	MELODY OF LOVE (WANNA BE LOVED) 150 THE MERCURY 856 257	◆ DONNA SUMMER
(33)	NE		1	HOLD ON (T) (X) ELEKTRA 651.68/EEG	BRAND NUBIAN
34	25	15	4	PROCEED 1 (1) DSC 19380GEFFEN	◆ THE ROOTS
35	39	19	3	CALL ME IT ON PLEATER 46172/556	DEEE-LITE
36	29	17	2	1-BOO-SUICIOE NO ITI GEE STREET 854 223/SLAND	◆ GRAVEDIGGAZ
37	33	41	33	TOOTSEE ROLL (MITH ON RP-IT 6502	◆ 69 BOYZ
38	41	42	19	TURN THE BEAT AROUNG IT OF CRESCING MODILERIC SOUNDTRAY FROM 1579	
39)	NE		1	SKY HIGH IT TO DETROIT 1996	NEWTON
49	22	16	7	PRETTY (BEFORE I GO TO BED) the third VP 5546	◆ RAYVON
		10			
41	34	-	4	LICK IT IM (T) (II S 0.5, 1008	ROULA
42	44		4	PIMP OF THE YEAR (T) RELATIVITY 1223	◆ ORU DOWN
43	NE		1	I LOVE SATURDAY (T) (3) MUTE ELEKTRA 66171/EEG	◆ ERASURE
44	36	33	25		RS FEATURING GILLETTE
45)	NE		1	COME BACK IN RADIOACTIVE 54957 MCA	LONOONBEAT
46)	RE-E	MIRT	22	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
47	28	-	2	HOW I LOVE HIM -MI (T) TIMBER! 656/TOWNY BOY	CYNTHIA
48	32	26	28	FLAVA IN YA EAR INS ITS BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
49	ME	W b	1	CAN'T WAIT IT ON BAL 46339 AND	◆ REOMAN



BILLBOARD FEBRUARY 18, 1995

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27

Bearing 'Witness' To Country/Gospel Sony Compilation, Vid Offer Moving Tributes

■ BY DEBORAH EVANS PRICE

NASHVILLE-Ricky Skaggs, Tammy Wynette, Marty Stusrt, the Gatlin Brothers, Shenandosh's Marty Raybon, Glen Campbell, Johnny Cash, and Sawyer Brown's Mark Miller and Greg "Hobie" Hubbard are among the country artists participating in a new album and video called "Silent Witness: A Tribute to Country's Gospel Legacy Volume I." Produced and directed by Rainmaker Films President Stan Strickland, the video festures country artists in various settings talking about their faith and performing gospel songs.

Strickland and Skaggs serve as executive producers of the 96-minute video. Skagga also hosts the video and co-produced the album with Mac McAnally. The album is scheduled for a March release on Columbia. The video is currently available via direct marketing for \$29.95, and Strickland says they don't plan to release it to retail until midsummer. Sony will handle its release in the country market with the Benson Music Group handling distribution to the Christian market-

Since the video aired as a special on the Trinity Broadcasting Network Dec. 28, Strickland says they've received more than 200,000 orders. TBN and the Inspiration Network have asked Strickland to develop ongoing TV shows, and numerous other artists have come forth wanting to be part of the second "Silent Witness" video, which will be filmed in March. Strickland also has been asked to do a "Silent Witness" video for the sports community featuring athletes.

According to Strickland, they will begin their major marketing campaign for the project during the National Religious Broadcasters convention in Nashville Feb. II-I4. "We think this is going to drive more neople through the CBA (Christian Rookseller's Association | murket than any product in recent history."

Strickland, formerly with Triad Artists, started Rainmaker Films in 1991 and has produced clips for numerous artists, including Lyle Lovett, Willie Nelson, Patty Loveless, and Doug Stone. A minister's son who wanted to create a project where country artists could talk about their faith, Strickland developed the idea for "Silent Witness" and says it has surpassed his expec-

"It has shocked me how fast this has taken off." Strickland says, "The thing we were trying to do was give some of these people a chance to speak out . . . My goal was for people to say, 'This is real.' The show is not scripted. We didn't even ask them to go back and repeat things. That was the deal with the artists when they were giving their testimonies, and the stories behind the songs was

that we were not going to stop. As a result Strickland captured some very emotional moments on film. In an extremely powerful segment, Marty Raybon talks about his mother dying of cancer. In fact, Strickland says that was the only time they turned the cameras off and that was because everyone there, including the camera crew, was crying and couldn't continue do-

Mark Miller discusses becoming a Christian at a youth camp when he

his paster saw him perform with Sawyer Brown, he commented on Miller's Pentecostal roots coming out in his performance. The Reverend Howard Finster, an acclaimed folk artist who has done album covers for R.E.M. and the Talking Heads did the cover art for the proj ect and also is featured in the video in a stark, moving monologue.

When TBN aired "Silent Witness," it promoted the show as an evening of country and gospel music. No one expected the response it would receive. According to Strick-(Continued on page 40)



Luther King Jr.'s widow and son following the group's performance of "Cherokee Highway" at a gathering to celebrate King's birthday. Pictured, from left, are Chris Marion, AristoMedia publicist Kathy Stevens, Bruce Gust, Coretta Scott King, Roger Helton, T. J. Klay, Danny Myrick, Steve Charles, and Dexter King.

CMT Asks: To Be Or Not To Be In Canada? Int'l Country Music Fan Fair Sells Out For 5th Time

YO, CANADA! In our last episode of "Bluster On The Border," another Canadian official had told CMT that it was out of the country for good. Adios. End of discussion. The Country Music Assn. had responded immediately by canceling a scheduled board meeting in Toronto. As the curtain rises on this week's segment, let's listen in as U.S. Trade Representative Mickey Kantor hurls his merciless barbs at the intransigent Northerners: "We consider the action taken against CMT to be a very serious matter . . land) we are firm in our resolve to ensure that this issue is addressed, either through an agreed settlement of the matter or, should that prove impossible, through other appropriate action, commensurate with the full extent of the harm to U.S. interests inflicted by this policy. Kantor, who released his statement Feb. 6, says his office will continue to investigate CMT's complaint against Canadian authorities and invites public comment on the

matter through March 6. MAKING THE rounds: The International Country Music Fan Fair, set for June 5-10 at the Tennessee State Fairgrounds in Nash-ville, has sold out in advance for the fifth consecutive year. The event is sponsored jointly by the Country Music Assn. and

the Grand Ole Opry, Capac

ity attendance is arou

bu Edward Morris

post of senior director of strategic marketing. He was director of the association's international department. In related promotion, Pam Frazier moves up from international coordinator to manager of the international department. Lorrie Hoppers Lytle, former director of publicity at MCA Records/Nashville, has set up her own shop, Rocket Science Media, in Irving, Texas. Her first client is the Mav-... Travis Tritt and his song "No Vacation From

The Blues" are featured in a music video created for "Sports Illustrated Swimsuit Special: Class Of '95." It will premiere on an hour-long TV program Feb. 14 to draw at-tention to the magazine's special issue . . . The Renfro Valley (Ky.) Entertainment Center, home of the historic Renfro Valley Barn Dance, has hired Jordan-Chiles of Lexington, Ky., as its advertising agency Our whippet-quick reader from Santa Fe. N.M., Jim Terr, writes to point out that country songs are becoming

more sweeping in their allusions: Instead of limiting their references to home. farm, factory, and "little darlin'," he says today's lyrics allude to Aretha Franklin (in "XXX's And OOO's"), Martin Luther King Jr. and Cosmo ("My Kind Of Girl"), and Bob Dylan ("Gone Country"). We should point out that

Bob McDill, who wrote "Gone Country," is a past master of allusion, our favorite one being, "And those Wil-

liams boys still mean a lot to me/Hank and Tennessee" (in "Good Ole Boys Like Me"). The same song also works in references to Uncle Remus, Stonewall Jackson, Thomas Wolfe, and to famed DJs John R and Wolfman. It's like a grad student gone mad. Terr leaves us with this thought

which he styles "Terr's Law Of Yuppie Equilibrium": "The safety advantage of owning a Volvo is offset by the hazard of operating a cellular phone while driving it. MARK YOUR CALENDAR: Jim Rushing will moder-

ate ASCAP's 14th annual Country Songwriters Workshop set for March 29 at the society's Nashville offices. Those interested in attending may contact ASCAP for additional . The City Of Hope Celebrity Softball Challenge is set for June 4 at Green Stadium in Nachville Tickets for the event went on sale through Ticketmaster Feb. I . . . The Charlie Louvin Bluegrass Festival will be held Aug. 3-6 at the Tamarack Music. Crafts & Nature Park near Henderson, Tenn. Headliners are Louvin and his fellow Grand Ole Open store Jim & Jesse

SIGNINGS: Singer Lisa Stewart to Kelly Junkerman of Kragen & Co. for management.

2nd Fanfest Draws 14 Top Acts, 100 New Artists To L.A. ■ BY EDWARD MORRIS

NASHVILLE-Fourteen major country acts are among those scheduled to perform at the second annual Fanfest, May 5-7, at the Los Angeles Country Fair & Exposition Complex (Jan. 15), Additional acts are being confirmed.

Among those confirmed so far by featival planners are John Anderson, Boy Howdy, Confederate Rail-road, Diamond Rio, Toby Keith, Tracy Lawrence, Little Texas, Martina McBride, Neal McCoy, John Michael Montgomery, Buck Owens, Sawyer Brown, Doug Supernaw, and Rick Trevino

Other elements planned for the event include a series of new-artist showcases that will feature 100 to 125 acts: 500 spaces for exhibits by record companies, artists, fan clubs, and vendors; displays of Western fashlons and furnishings; a chili cook-off; a custom-auto show; a karaoke stage; and a songwriting con-

Beginning March I, 350 Wherehouse record stores will act as official Fanfest ticket and merchandise Advance tickets, which go on sale that day, are \$40 each for all three

days or \$15 per day. After that, prices increase to \$50 and \$20. The Academy Of Country Music sanctions Fanfest and receives a portion of its proceeds. Another eneficiary is the fund for the yetto-be-established retirement he for country artists. Last year's Fanfest contributed more than \$70,000 to this charity. Bob Alexander is Fanfest presi-

dent. Others involved are Zachary Taylor, chairman of the board; Herb Gronauer, senior VP; Jim Grant, VP of marketing: Donna Beck, director of exhibits and vendor sales; Bo Roberta, musical director; and Lionel Schaen, director of television development and advertising manager.

Southeast Asia. Beland says Zoe's management called the Burritos and made the production offer after hearing the act's most recent album. Beland and Cadd also will play most of the instruments on the album. On their way back to the U.S., the two will stop in Melbourne, Australia, to do four concerts. Nashville's RedDog Productions recently journeyed to South America for film segments with Shenandoah, Charlie Major, and Charley Pride for TNN's "American Skyline"... Veteran country singer Tommy Overstreet is producing an album for Canadian Ken Polanksy on the

24,000 ... George Strait has endorsed a line of animal

foods and animal care products. Manufactured by South

Texas Pet Products, San Antonio, Texas, the hrands in-clude "Strait Nutrition," "Country Legend," and "Strait Country"... Burrito Brothers' John Beland and Brian Cadd are now in Canton, China, producing a country al-bum—in Chinese—for singer Zoe. The album will contain

covers of songs by Vince Gill, Tanya Tucker, Reba

McEntire, and the Burritos and will be distributed in

DD&M label of Beaverton, Ore. . . . Polydor Records' Clinton Gregory is recovering from a minor car accident that occurred Jan. 21 near his hometown of Martinsville, Va. . . . The Country Music Assn. has promoted Jeff Green to the

28

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LIKEL & MAMERICOS SPRUTING, LIKEL: SUCCESSED LIST PREZ OR EQUIVALENT FOR CASSITECES	PEAK POSITION	THIS WEEK	UST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LIKEL & NUMER/COSTRIBUTING LIKEL GROZESTED LIST PRIZZ OR EGUNVALENT) TITLE	PEAK POSITION
				* * * No. 1 * * *		38)	50	53	69	VARIOUS ARTISTS ▲' GANT 24531/MARKER BROS 110 59/15 990 COMMON THREAD: THE SONGS OF THE EAGLES	1
1	1	1	8	GARTH BROOKS LISEPTY 29689 (10.98/15.98) 8 weeks at No. 1 THE HITS	-	39	31	21	13	BILLY RAY CYRUS ■ MERCURY \$26681 (10.98 EQ.16.98) STORM IN THE HEARTLAND	11
2	2	2	46	TIM MCGRAW ▲ CLR8 77659 (9 98/15 98) NOT A MOMENT TOO SOON	1	40	40	37	122	ALAN JACKSON A*	1
3	3	3	25	THE TRACTORS ▲ ARISTA 18728 9 96/15:96: 100 THE TRACTORS	2	-	_	-		AHSTA 18711 (10 9s/15 98)	÷
4	4	4	56	JEFF FOXWORTHY A NAMES OF U. 4531415 IN THE THE YOU MIGHT BE A REDNECK IF	4	41	42	и	5	SHENANDOAH USERTY 31109 (10.96/15.98) IN THE VICINITY OF THE HEART	41
				* * * GREATEST GAINER * * *		42	29	23	17	GEORGE JONES MCA 11096 (10 98/15-981 BRADLEY'S BARN SESSIONS	23
➂	11	-	2	SAWYER BROWN CURB 27689 (10 98/15 98) GREATEST HITS 1990-1995	5	43	41	39	136	MARY CHAPIN CARPENTER ▲* COLUMBIA 48881/SONY (10.98 EQ:15.98) COME ON COME ON	6
6	5	5	32	ALAN JACKSON ▲ ARISTA 18799 (10 98/15 98) WHD 1 AM	1	44	43	41	102	BROOKS & DUNN ▲ ' ARISTA 18716 (10 99/15-98) HARD WORKIN' MAN	2
7	9	11	19	CLAY WALKER GIANT 24562/WARNER BROS 110 98/15/960 IF I COULD MAKE A LIVING	7	(45)	45	46	182	BROOKS & DUNN ▲* ARISTA 18658 (9.96/15/98) BRAND NEW MAN	3
8	- 8	7	13	GEORGE STRAIT ▲ MCA 11092 (10 9615 98) LEAD ON	1	46	46	42	73	MARTINA MCBRIDE ● RCA 66258 (9 56:15 56) (20 THE WAY THAT I AM	14
9	10	9	41	REBA MCENTIRE ▲ MCA 10994 (10 9815 98) READ MY MIND	2	47	53	49	24	KEN MELLONS EPIC 53746/SONY 19:98 EQ/15:981 (III) KEN MELLONS	42
10	7	8	18	MARY CHAPIN CARPENTER ▲ STONES IN THE ROAD	1	46	48	48	33	SAMMY KERSHAW • MURCURY 522125 (10:98 EQ:15:98) FEELIN' GOOD TRAIN	9
_	_	_		* * * PACESETTER * * *		49	44	38	21	MARK CHESNUTT 0ECCA 11094MCA (10.98/15-98) WHAT A WAY TO LIVE	15
(11)	16	_	2	NEAL MCCOY ATLANTIC 827/7AG (1) 9615 981 YOU GOTTA LOVE THAT	n l	(50)	57	59	15	JOHN ANDERSON DNA 66417 (9 9815 981 COUNTRY 'TIL I DIE	50
12	6	6	19	BROOKS & DUNN & ARISTA 18760 (10 98/15 98) WAITIN' DN SUNDOWN	1	51	54	50	39	TRAVIS TRITT ▲ WARNER BIGS 49403 (10.96/15-96) TEN FEET TALL & BULLETPROOF	3
13	12	10	28	JOE DIFFIE ▲ EPIC 64307/50NY (10 98 EQ 5 98) THIRD ROCK FROM THE SUN	6	52	52	47	50	RICK TREVINO COLUMBIA 53560/SONY (30 98 EQ/15 98) 🖽 RICK TREVINO	23
14	13	12	19	ALABAMA ● RCA 66410 [10 9875 98] GREATEST HITS VOL. 3	12	53	55	51	54	COLLIN RAYE ● EPIC 53952/50NY 19:98 EQ15.98) EXTREMES	12
(15)	14	-	2	HANK WILLIAMS, JR. CURE MCG 7769G/CURE 19 98/15 98/1	14	54	60	54	127	VINCE GILL ▲* MCA 106/30 (10 98/15 98) I STILL BELIEVE IN YOU	3
(F)	15	13	35	VINCE GILL ▲ MCA 11047 (10 98/15 98) WHEN LOVE FINDS YOU	2	(55)	64	58	62	ALABAMA ● nca 66296 t9 98/25 981 CHEAP SEATS	16
(T)	21	22	53	THE MAVERICKS ● MCA 10961 (9.9W15 9K) WHAT A CRYING SHAME	6	56	49	43	15	VARIOUS ARTISTS ● MCA 11097 (10:98/26:98) SKYNYRD FRYNDS	8
18	17	17	41	PAM TILLIS ARSTA 18758 (9 98) SWEETHEART'S DANCE	6	57	56	52	52	NEAL MCCOY ● ATLANTIC 82568/4G 10 Set 15 Set III ND DOUBT ABOUT IT	13
19	18	16	48	JOHN BERRY ● LIBERTY ROSTZ 19 9A/13 961 1000 JOHN BERRY	13	58	51	45	29	WILLIE NELSON COLUMBIA 64 1849 DNY 15 98 EQ9 981 SUPER HITS	40
20	20	15	34	DAVID BALL WHENER DROS 45562 (9.98/15.98) THINKIN' PROBLEM	6	59	59	55	91	LITTLE TEXAS ▲ WARRER BROS. 45276 (9.96/15.98) BIG TIME	6
21	19	14	54	JOHN MICHAEL MONTGOMERY & ATLANTIC ICESSUIG 110 98/15 981 KICKIN' IT UP	1	60	47	40	14	WILLIE NELSON LIBERTY/SBX 30420/EMI (10 98/16 98) HEALING HANDS DF TIME	17
(22)	25	24	5	WADE HAYES COLUMBIA 6641250NT 17 98 EQ11 981 0 OLD ENOUGH TO KNOW BETTER	22	61	63	62	3	RHETT AKINS DECCA 11098MCA (10.98/15.58) [88] A THOUSAND MEMDRIES	61
23	22	19	35	TRACY BYRD ● MCA 10991 (10,98/15 98) NO DRDINARY MAN	12	62	66	63	79	CLAY WALKER ▲ GANT 24511/WARNER BROS 19 96/15 90/100 CLAY WALKER	8
(24)	26	30	33	LARI WHITE RCA 66395 19.98/15 99 IIII WISHES	24	63	62	60	98	DWIGHT YOAKAM ▲' REPRISE 45241/MARRIER BROS. (10.96/15.98) THIS TIME	4
25	23	18	20	TRACY LAWRENCE ◆ ATLANTIC 82656/4G 10.98/15.98 I SEE IT NOW	3	(64)	71	65	3	JEFF FOXWORTHY LAUGHING HYDNA 2243 IA 968 981 THE REDNECK TEST VOLUME 43	64
26	24	20	71	REBA MCENTIRE ▲' MCA 10006 (10 98/15 98) GREATEST HITS VOLUME TWO	1	65	68	72	46	VARIOUS ARTISTS ▲ MCA 10965 (10 98/16.98) RHYTHM COUNTRY & BLUES	Ť
(21)	28	27	65	FAITH HILL & WARNER EROS 45389 (9.98/15-98) TAKE ME AS I AM	7	(66)	72	69	94	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ.13.98) ■ TOBY KEITH	17
28	27	25	53	BLACKHAWK ● ARISTA 18708 (9.98)15 98) BLACKHAWK	15	87	70	68	14	CHRIS LEDOUX LIBERTY 28770 (10 98/15 98) HAYWIRE	17
29	33	28	125	GEORGE STRAIT ▲ ' MCA 10651 (10 96/15 98) PURE COUNTRY (SOUNDTRACK)	1	68	58	56	230	GARTH BROOKS ▲* UBERTY \$1866 (9 98/13/90) NO FENCES	Ť
30	30	29	24	PATTY LOVELESS ● EPIC 64386/SONY (9:58 EQ.15:98) WHEN FALLEN ANGELS FLY	8	89	69	64	117	JOHN MICHAEL MONTGOMERY & ATLANTIC SZAZOWG 19 98/15 98/100 LIFE'S A DANCE	4
31	32	31	13	DOUG STONE LING 66803-SONT (10:96 EQ/15:98) GREATEST HITS VOLUME 1	29	70	65	57	21	CHARLIE DANIELS ONC GALACTION OF SHE EGY SID SUPER HITS	53
32	36	35	75	GARTH BROOKS A" LIGHTY 80857 (10.78(16.58) IN PIECES	1		_	_	-	MADIOUS ADTICTS	-
33	37	36	29	DIAMOND RIO ANSTA 18745 (9.9815-98) LOVE A LITTLE STRONGER	13	71	75	73	16	BNA 66416 (10.98/15.98) RETH WHITEEN THIBUTE ALBON	43
34	39	33	18	CLINT BLACK ◆ RCA 66410110 59/15:980 ONE EMOTION	8	72	74	67	41	RANDY TRAVIS ● WARNER BKDS. 45501 (10 99/15 980 THIS IS ME	10
35	35	32	19	TOBY KEITH @ POLYDOR 523407 110 98/15.980 BOOMTOWN	8	73	67	61	15	VARIOUS ARTISTS ANSTA LETGO 19 98 25 980 MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
36	34	26	13	AARON TIPPIN RCA 66420110.9615.90 LOOKIN' BACK AT MYSELF	19	(74)	RE-E	THE	134	BILLY RAY CYRUS A" MERCURY \$10635 (10.39 EQUE.38) SOME GAVE ALL	1
37	38	34	19	LITTLE TEXAS ◆ WARNER BROS. 45739 (10,56)15.991 KICK A LITTLE	10	(75)	RE-E	TUTN	194	ALAN JACKSON A ANDTA MINI 19 9913 99 DON'T ROCK THE JUNETROX	2

В	Billboard. Top Country Catalog Albums. COMPLETER A MINIOUS SAFE OF RELEASE AND SOCIED AND A MINIOUS SAFE OF RELEASE AND SAF										
WEEK	UST	ARTIST LABEL & NUMBERODISTRBUTING LAIGE, SUGGESTED LIST HINCE OR EQUIVALED.	NT FOR CASSETTICO)	WKS. DN CHART	THIS	WEEK	5	WKS. ON			
5	4	PATSY CLINE A* MCA 12* 17 98/12 380 166 weeks at No. 1	GREATEST HITS	196	1 7	6 13	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/50NY (8.96 EQ:13.96) SHOOTING STRAIGHT IN THE DARK	20			
2	2	REBA MCENTIRE ▲ MCA 4973* (7.98/12.98)	GREATEST HITS	194] [3 11	PATSY CLINE NGA 4038 (7.9812 98) THE PATSY CLINE STORY	30			
3	3	HANK WILLIAMS, JR. 04/80 77638 16 96/9 961	GREATEST HITS, VOL. 1	10	1 [6 13	VINCE GILL MCA 10140 (9:98/15:90) POCKET FULL OF GOLD	1			
2	5	GEORGE STRAIT A MCA 42035 (7 98/12 98)	GREATEST HITS, VOL. 2	196	l D	7 20	ALABAMA ▲ ICA 682517,08/11,093 ALABAMA LIVE	67			
5	4	THE CHARLIE DANIELS BAND & the 38795/50W I7 98 (0/11 90)	A DECADE OF HITS	196	1 🗔	2 23	ALABAMA A* IICA 7170* (II 99/13.90) GREATEST HITS	183			
5	-	JOHN ANDERSON & 1194 61029 19 98/13 100	SEMINOLE WIND	1	1 🗔	6 10	TANYA TUCKER ◆ CAPITOL (1:014 (0:50/13.90) GREATEST HITS	22			
2	-	LORRIE MORGAN ▲ RCA 30210 19:90/13:900	SOMETHING IN RED	1	1 17	0 12	DOLLY PARTON ▲ 904 4422* (7:90/11.590 GREATEST HITS	128			
3	4	GEORGE JONES ● EPIC 40776/50NY (5 98 EQ/9 98)	SUPER HITS	181	1 13	1 16	VINCE GILL ▲ ICA 9814* (4.989.98) BEST OF VINCE GILL	183			
3	3	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	194	1 7	13	CONWAY TWITTY ▲ MCA 31238 (4.99/11.98) THE VERY BEST OF CONWAY TWITTY	76			
18	9	HANK WILLIAMS WERGURY 823293 17 98 CQ10 981	24 GREATEST HITS	2	1 7	3 15	ANNE MURRAY &* LIBERTY 46006 (7 98/12 98) GREATEST HITS	133			
11	7	WAYLON JENNINGS &* RCA 8506* 18.98)	GREATEST HITS	72		4 24	THE BELLAMY BROTHERS CURB 2146MCA (4 98/11/98) GREATEST HITS VOL. III	19			
12	14	KEITH WHITLEY ▲ RCA 2277 (9 98/13 98)	GREATEST HITS	48	1 13	5 -	ALABAMA ▲ nca 61040 (9:99/13:98) GREATEST HITS VOL. 2	38			

BILLBOARD FEBRUARY 18, 1995





by Wade Jessen

WHAT'S NOT TO LOVE? Known primarily for his sentimental ballad singing, Epic's Collin Raye takes the top spot on the Hot Country Singles & Tracks chart with the hard-hitting "My Kind Of Girl." Epic's national promotion director, Rob Dalton, says the release has been Raye's fastest-moving single to date. Meanwhile, Raye's recording of "Let it Be" will be included in the upcoming Beatles tribute album on Liberty Records. "What the Beatles did with their arrangements brought a lot of country elements to pop music," says Raye.

COALS IN THE FIRE: The current single from BlackHawk's self-titled debut album (Arista) is the lone Airpower winner this week. "Down In Flames takes a four-notch jump (26-22) and handily surpasses the 2,500 detections required for the award. Another release making a substantial gain on the Hol Country Singles & Tracks chart is George Strait's "You Can't Make A Heart Love Somebody" (14-6), from the MCA album "Lead On." Justin Case, PD at WDSY Pittsburgh, says Strait's latest ballad has spurred unusual listener response. Meanwhile, Giant'a Clay Walker is among the hottest movers of the week with "This Woman And This Man." On our chart just six weeks, Walker moves 15-10 and has the youngest release in the top 10. Trishn Yearwood's "Thinkin' About You" moves 24-17 as her similarly titled MCA album heads to retail for its Feb. 14 (Valentine's Day) release. Based upon the strength of the current single, and that of lead single "XXXX's & OOOO's," Yearwood's new album should make strong debuts on The Billboard 200 and Top Country new anoum shound make strong occurs on 1 ne buildoard 200 and 1 op Country Albums. Vince Gill, also on the MCA imprint, takes a whopping 10-place move, (38-28) with "Which Bridge To Cross," while BNA'a Doug Supernaw (31-24). Exic's Joe Diffie (43-36), Warner Bros, 'Randy Trayis (59-47), Liberty's Tanya Tucker (72-59), and Arista's Diamond Rio (49-41) and Alan Jackson (73-56) each post sizable gains with new releases.

B_{IG} GAME: The promo staff at MCA brings home the Hot Shot Debut with Reba McEntire's "The Heart Is A Lonely Hunter," which checks in at No. 58 on Hot Country Singles & Tracks, McEntire's latest release comes from the album "Read My Mind," which moves 10-9 on Billboard's Top Country Albums chart. McEntire's prior single, "Till You Love Me," is still in rotation at radio.

 $\mathbf{S}_{\text{TRAY BULLET: Casual chart-watchers may need to be reminded that any}$ titles showing an increase in detections over the previous week are awarded bullets on the Hot Country Singles & Tracks chart regardless of chart move-ment. This week, "When Love Finds You" by Vince Gill shows a bullet because of a small increase, despite its downward move of 39-43

GENERAL DELIVERY: While Garth Brooks' official address is somewhere in Goodlettsville, Tenn., his home has been at the top of the Top Country Alburns chart for the past eight weeks. "The Hits," on Liberty, continues to sell steadily amid industry speculation regarding a successor for label head Jimmy Bowen, who resigned earlier this month due to health concerns (Billboard, Feb The Greatest Gainer Award on the album chart goes to Curb Records' Saw-yer Brown for "Greatest Hits 1990-1995," which posts a gain in excess of 5,000 units and moves 11-5. Billboard's Pacesetter Award goes to Atlantic's Neal McCoy for his "You Gotta Love That" (16-11), which has a sales increases of 48% over the previous week, according to SoundScan.

SONY COLLECTION BEARS 'WITNESS' TO COUNTRY/GOSPEL

(Continued from page 28) land, he was told the channel's ca-

pacity for incoming calls is 500 per hour. It received over 600 calls per hour from people wanting to order or request more information about "Silent Witness." People continued to call for days afterward, and those who couldn't get through on the phone wrote letters.

Strickland says that they bad intended the evening to be a test and that it far exceeded their expectations. "It was not even a true sales attempt," he says of the TBN launch. "We never held up the prod-uct. We never ran a commercial. We only mentioned the price one time. We thought a few people would call out of curiosity. We expected a few hundred phone calls. We logged over 7,000 phone calls."

Strickland says they spent \$400,000 producing a high-quality video, and thus far it doesn't look like they'll have any trouble recoup ing their investment. The video can rrently be ordered via 1-800-669-3398. Strickland says the Ray Stevens video is a prime example of how television and mail order can enhance instead of hamper retail sales, and they don't plan to have the "Silent Witness" video in stores until summer. However, consumers already are asking retailers for the video, and Strickland says they've had retailers calling, wanting to buy copies now. One chain offered \$4 above its asking price if they would

ship 3,000 copies now, he says. The buzz over the video is creat ing a great climate for release of the slated for late March or early April. Skaggs says the project is al ready complete and featurea Glen Campbell's "No More Night," Tammy Wynette's "Precious Memories." featuring the Master's Five, Marty Stuart with Jerry and Tammy Sullivan singing "Let Me Be A Witness," Marty Raybon's "Beulahland," the Gatlin Brothers' "Helo Me." Sawyer Brown's "A Carpen-ter's Son," Ricky Skaggs' "Some-body's Prayin" and "The Mind of Christ," Jerry and Tammy Sulli-van's "At the Feet of Heaven," and Johnny Cash performing "Were You There When They Crucified My Lord?" and "Redemption.

We took an old Johnny Cash cut

of 'Were You There When They Crucified My Lord?' It's Johnny Cash in the '60s in your face Sksggs says. "And we edited that with one of the new songs from his album on the American label called 'Redemption.' We really wanted to honor him because Johnny Cash has been a steeple . . . [We] felt like there was something about his old sound that we wanted to bring and show his original concept, but to also show what he's doing right now

Each of the songs recorded for the album is included on the video along with the artist sharing their people see this, they see the excitement and the realism," Skaggs says. "These aren't scholarly people on this video tape. These aren't people who've gone to Bible college. These are common, everyday working peo-

speaking to a whole new genera-

'They're telling about something that means everything to them'

ple who happen to be musicians and singers. They're telling about something that means everything to them, and they are not ashamed of

The fact that country artists are openly speaking out about their faith makes "Silent Witness" some thing of a landmark project. Until recently, it wasn't considered a good career move to talk about religion. Skaggs knows that from first-hand experience. During his heyday on CBS. Skaggs says the label asked him to be less outspoken about his faith so as not to offend potential record buyers who might not agree with his beliefs "I definitely feel I was penalized,"

he says. "When I took the stand that I did. I had to pay for it, but I'm not bitter. I'm not angry. I don't hold anything against Sony. They did a great job with me, and I don't have any hitterness toward them whatsoever. I think any time we take a

stand in this world, we're going to have to pay a price.

Skaggs acknowledges his approach in those days to combining his musical and spiritual lives wasn't always palatable to country consum ers, but says these days he's changed. "I've matured. I'm a much wiser, much more mature Ricky Skaggs, and that's what I'm bring ing to Atlantic," he says of his new record deal.

Though some might think it ironic that Columbia is releasing the "Silent Witness" project, Skaggs points out that many of the people there who were voicing opposition to his outsnokenness are no longer at the label. Also now that Charlie Daniels has released a Christian album and Marty Raybon plans to release one this year, the connection between country and gospel music is coming to the forefront again and artists no longer feel they have to keep their religious beliefs in the closet for fear of losing their record deal or looking too unhip to their fans.

"There's safety in numbers," Skaggs says. "There's an alliance now. People know they are not the only ones who are standing out on their faith. There was a time when everybody was so afraid they'd lose their record deal or their career they wouldn't talk about it."

Like Skaggs, Strickland sees that climate changing and people in the industry becoming more excited about projects like "Silent Witness. He says before they had even shopped the project anywhere, they ered it to Sony because of the Sony artists involved. He says the response was immediate and extremely enthusiastic from senior VP Scott Siman and executive VP/GM Allen Butler, "They just flipped over it." he says

In light of the success of the first volume of "Silent Witness," Strickland already has plana to shoot the next volume in March. The second project will once again feature country artists, but, in the future, Strickand says they are not only consider ing shooting a "Silent Witness" video featuring athletes, but also volumes featuring R&B artists, pop acts, and other celebrities from other genres of music

COUNTRY SINGLES A-Z PURLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher Licensies Ora) Sheet Music Det
- 18 AMY'S BACB IB AUSTIB (Square West, ASCAP Honoin Max ASCAP Bas Brazes, BMI/Drugnel Hometown Sheet
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- 22 SRW IN FLAMES (Wave-Tamories BMCFlying Outchess BMUsh! Swess, BMI) WRII 5 TRE TIRST STEET SHOOT SEATS, MRICEs Jacks BMU 5M Rays ASSEMBLY (March, ASSEMBLY SHOPE) 12 TRE A CHARGE (See Tirs Inc. ASSEMBLY Over Dates, BMCFlee BMCFlee Will BMCFlee SMCFMCHOCOLARY, SMCFlee BMCFlee WILL BMCFL SMCFMCHOCOLARY, SMCFlee BMCFLEE SMCFL SMCFMCHOCOLARY, SMCFMCHOCOLARY SMCFMCHOCOLARY SMCFMCHOCOLARY, SMCFMCHOCOLARY SMCFMCHOCOLARY SMCFMCHOCOLARY, SMCFMCHOCOLARY SMCFMCHOCOLARY SMCFMCHOCOLARY, SMCFMCHOCOLARY SMCF
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 ASCAP/Blank Kavan BMN
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- Mah OM/Tight Barrhon ASCAT/Watanass ASCAT/ III.

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- 65 LOCA'S LOVE IEM Blackwood BMO HL 35 LBBE AT ME BBW (Seventh Sen. ASCAP/Baw Court, DMI WOM LOOKING FOR THE LIBRY (Starstruck Winters Braug ISCAP/NO. ASCAP/Patro Ideas, ASCAP/Hoart Of A
- Chief SCAFF WISH

 22 LOOM WHAT FOLLOWED ME BOWE (EMI Blackwood, BMT-Parvat Hills, BMTs WBM/M; 64 LBSHG TEUB LOVE (Beelint, BMM/twing, BML Eaglawood BMM/Wm ASCAFF/LIMB Barm, ASCAF)
- Legislated BROWN ASSETTIONS BANK ACCUS. Legislated BROWN ASSETTION ACCUSED AND ACCUSED ACCUSED AND ACCUSED ACCUSED ACCUSED AND ACCUSED ACCUSE

- ASCAP! WEM 3 OLD INCOME TO BROW SETTER (Sory Time SMT) ML 32 PICEUP MAS (Songwitters Int. BMI/Texas Wedge
- SCAP II.

 3 THE BID STROKES (III) Bryon BRUCSanderson ASCAP.
 Chinese ASCAP/Carolla, ASCAP/Marr Rib. ASCAP.
 III Farcas ASCAP (III)

 40 SLO OF COMPORT ANT SCAPE OF Purpleme Mill/Sony.
 Oreas King JASCAP/Sin Rib. ASCAP/III

 3 SI RELP MIT GRID. (Songwitzes III). BIB/Tanas Wedge.
 ASCAP III.
- 3 30 SELF MILL CHICK MAD ASCAP/Maradom ASCAP/Maradom ASCAP/Maradom ASCAP/Maradom ASCAP/Maradom ASCAP/Maradom ASCAP/Maradom MILL CHICK MAD ASCAP/Mada NASCAP/Mada Maradom ASCAP/Mada Maradom ASCAP/Mada Maradom ASCAP/Mada
 - ASCAP/MODES Trans-SCAP) NE SON FOR THE CROSS BMIT SON FOR THE LIFE (FISSE BMIT SATT FOR TYPE THE ASCAP) NEW STAY FOR TYPE THE ASCAP/NEW GAST ASCAP/ Mayerick ASCAP/NE BML/Rections (BMITGREShoots)
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- 2 THIS TIME (Travels' Zee, ASCAP/Segment, ASCAP)
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- ASCAP) WENT 81 TILES (Pelgram Int'l ASCAP) Davis Daniel ASCAP/Ran Harthina ASCAP) HL 13 UPSINES DOWNTOWN (Songs Of PolyGram BMI)
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 40 TBIS IS ME IGreat Cumbarlane BMI/Diamond Struck
 OMI/Sching Bed, BMI WBM

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROAK DATA SYSTEMS' RADIO TRACK SERVICE. 139 COUNTRY STA-TIONS CARE ELECTROMICALLY MONITORED 24 MOURS A DAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

THE	WEEK	2 WKS	WKS. OF	TITLE PRODUCER ISONOWISTERS	ARTIST	THIS	WEEK	2 WKS AGO	WKS. 09 CHART	THE PROCESS DECIDIONNETS THE SET OF THE SET	ARTIST
				* * * No. 1 * * *		40	33	29	18	THIS IS ME	◆ RANDY TRAVIS © 100 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0
Œ	9	9	12	MY KIND OF GIRL 1 week at No. 1 J HORRES C SEAY P WORLEY O COCHRAN J. MRPARD M. POWELLI	COLLIN RAYE CINCERC 77773	(41)	49	58	3	BUBBA HYDE	◆ DIAMOND RIO
2	7	5	14	THIS TIME	◆ SAWYER BROWN	(42)		47	5	I BRAKE FOR BRUNETTES	◆ RHETT AKINS
3	9	13	13	OLD ENOUGH TO KNOW BETTER DECOM: T. AND M. WELLS. HERE! AM ECONOMY IN ADDITION	◆ WADE HAYES	(43)	-	39	19	WHEN LOVE FINOS YOU	VINCE GILL
Ī	9	13	13	HERE I AM EGORDY IS IT ARITAL	◆ PATTY LOVELESS	(4)	-	45	10	I CAN BRING HER BACK	© (© MCA 54937 ◆ KEN MELLONS
3	5	13	14	THE FIRST STEP	TRACY BYRD	(45)		51	4	I SHOULO HAVE BEEN TRUE	◆ THE MAVERICKS
1	16	16	6	YOU CAN'T MAKE A HEART LOVE SOMEBODY	GEORGE STRAIT		-	46	12	LOSING YOUR LOVE	€ LARRY STEWART
D	13	13	11	BEND IT UNTIL IT BREAKS J STRIGGED J ANDERSON LI ANDERSON L DELMORD	JOHN ANDERSON	9	-	60	12	SHENDROSTY GLEX FLEMING HIDDITO	IC (// COLUMBA 77753 ◆ PANDY TRAVIC
D	13	22	11	TENDER WHEN I WANT TO BE	◆ MARY CHAPIN CARPENTER	(1)	-	-	2	KLEHNING JE TRAVES BACORE!	WARNER BROS 17970
9	5	7	14	LITTLE HOUSES	◆ DOUG STONE	48	+	54	6	R JUNGE IS THAN R JUNGE	CEOPOS OTRAJE
(18)	13	23	6	THIS WOMAN AND THIS MAN	CLAY WALKER	49	44	и	20	THE BIG ONE TENDANG STRATES HOUSE DECAM	GEORGE STRAIT
11	7	7	25	GONE COUNTRY	◆ ALAN JACKSON	(50)	56	-	2	PRIMODE STREND ELECTION THE BROWN TH	ALABAMA N RCA 64273
12)	13	13	11	FOR A CHANGE	◆ NEAL MCCOY	51	40	31	20	I GDT IT HONEST S GBSON A TIPPIN B BURDH M F JOHNSON	◆ AARON TIPPIN (C) IVI RCA 62947
13)	16	13	6	AS ANY FOOL CAN SEE	◆ TRACY LAWRENCE	52	51	50	8	TRYIN' TO GET TO NEW ORLEANS	◆ THE TRACTORS (V) ARISTA 1-2784
14)	13	22	6	WHEREVER YOU GO	CLINT BLACK	53	52	49	13	THE RED STROKES	GARTH BROOKS UBERTY ALBOY CUT
15)	20	20	22	UPSTAIRS DOWNTOWN	◆ TOBY KEITH	54	53	52	13	TAKE THAT	◆ LISA BROKOP
		7	13	MI VIDA LOCA (MY CRAZY LIFE)	€ PAM TILLIS	(55)	54	60	6	TAKE THAT JOSHICHERD IS BUREL SHAPRO) LOVE IS NOT A THING RESULVISOR SCANET IN LEARNING MEANINEDY SONG FOR THE LIFE LSTEAL OF OPENBLEY	◆ RUSS TAFF
36	7	-	13	P. PILLIS S PSHELL OF TILLS J LEARN	A TRISHA VEARWOOD	(56)		-	2	SONG FOR THE LIFE	CON REPRISE 18029 WARNER BROS ◆ ALAN JACKSON
11)	22	22	6	GUINGS BETGANT SHUTTON	TRAING TRITT	(3)	-	68	3	SONG FOR THE LIFE R. STEARLY ROWSELD BAD DDG, NO BISCUIT REAMED LOWER DOWN AND ONE OF PERFELLE	◆ DARON NORWOOD
1	13	13	11	6 SHO AN IN STREAM CONTROL	ICLY WATNER BEOS 18003	(3/)	233	60	3	REARDS CARETON WATOR IN REPRESE	ID 1/1 GIANT 17958
19)	13	25	6	C. DINAPON D. GRALI LITTLE TERMS IN SEALS S A DAVIS	ICI NO WARSER BROS 1 8001	(\$8)	NE		١.	* * * HOT SHOT DE	BUT * * * RERA MCENTIRE
20	22	22	22	TROOK OF THE STATE	LIBERTY FIBURGET	(30)	+	-	1	** * HOT SHOT DET THE HEART IS A LONGEY HONTER BETWEEN THE TWO OF THEM SHOW HONE HEART HEART HONE THE THE TWO OF THEM THE TWO OF THEM THE TWO OF THEM THE TWO OF THE	N/MCL589/7
21	4	4	13	YOU AND ONLY YOU CHOWARD IC SONES JO MARKENS	◆ JOHN BERRY	(59)		-	2	ACRUTORS (LD IN CATES)	UECRTY ALBUM OUT
_				* * * AIRPOWER * *		60	69	-	2	ASDNOLDS FERENCE & TENCH HIPETONING	♥ HAL KETCHUM CURS MCG 76929
22)	26	30	10	DOWN IN FLAMES M. REGET T DURING IMCUREN: STEVENS	BLACKHAWK NSARSTA 1,2356	(61)	58	63	4	TYLER H (HE OF DANIEL TO DANIELL ROOSE)	◆ DAVIS DANIEL F3 F0 POLYDOR 851 398
13	10	9	16	TILL YOU LOVE ME T BROWN A MOENT RE IL DIPLETO G BURG	◆ REBA MCENTIRE	62	48	32	18	HEART TROUBLE PWORLEYE SEA: MINORPROF OF A DAMERLEYS	MARTINA MCBRIDE
24)	13	35	6	W SEARCH TAMER THE ADMINISTRATION TO THE ADMINISTRATION TO THE ADMINISTRATION TO ADM	DOUG SUPERNAW	(63)	65	-	- 2	LOOKING FOR THE LIGHT	◆ RICK TREVINO
25)	13	40	11	LIPSTICK PROMISES R BENNETT GEGALAST SELERSE	 ◆ GEORGE DUCAS UBERTY ALBUM CUT 	64	57	56	14	ANGELS AMONG US	♦ ALABAMA
26	22	9	17	NOT A MOMENT TOO SOON	TIM MCGRAW CURB ALBUM CUT	65	62	68	4	LOLA'S LOVE	RICKY VAN SHELTON
27)	26	34	12	SOUTHBOUND 8-CANCON WILSON IN MICHAELEY	◆ SAMMY KERSHAW (C. IV) MERCURY 856 410	(66)	-	75	3	DEJA BLUE	◆ BILLY RAY CYRUS
28)	38	61	3	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)	VINCE GILL	(E)		67	5	THE KEEPER OF THE STARS	+ TRACY BYRD
26	25	13	17	GOIN' THROUGH THE BIG D	MARK CHESNUTT	(8)		_	-	SEA OF COMPON HATS	MCAA(BIM CUT
30	34	38	13	TRUE TO HIS WORD	BOY HOWDY	-		72	3	B SECRETT H SHEED ID WRIGHT D DODSON, I MELTON	TERRY MCRRIDE & THE RIPE
11	13	4	15	I'LL NEVER FORGIVE MY HEART	BROOKS & DUNN	(8)	NE	-	1	1 FERRANDECE DIMINO STRAZYI SEA DE COMPOST HATS BEJEVETTH M-HELD (L. WRIGHED D. DODSON.) MELTONI SOMEBDDY WILL JITCH MISS HONKY TONIS SAMEDINE DE SE DE SE DONESI LITTLE MISS HONKY TONIS SAMEDINENDE DE SE DE SE.	CON MCA 54985
12	35	41	6	LOOK WHAT FOLLOWED ME HOME	DAVID BALL	T	_	WÞ	1	SHAMESHEE COOK STAND	◆ BROOKS & DUNN
33	27	27	18	PICKUP MAN	◆ JOE DIFFIE	$^{\odot}$	NE	WÞ	1	ANYWAY THE WIND BLDWS ALPHELPS O PHELPS IN LEHNING LIJU CALES	◆ BROTHER PHELPS (C) IV: ASTRUM 64461
34)	37	42	13	LITTLE BY LITTLE	◆ JAMES HOUSE	12	71	70	5	TOUGHER THAN THE REST GENERAL BOXEN IS SHEWSTERN	 ◆ CHRIS LEDOUX LIBERTY ALBUM CUT
33)	36	43	9	LOOK AT ME NOW	◆ BRYAN WHITE	73	61	55	- 11	WORKIN' MAN BLUES B BOUTON M POAGLE T DUROS IM HAZGARDI	◆ JEO ZEPPELIN
	_	-		SO HELP ME GIRL	◆ IOF DIFFIE	74	68	65	18	STORM IN THE HEARTLAND	BILLY RAY CYRUS MERCURY 858 260
36)	43	59	3	WHICH SHOOL TO CROSS WHICH SHOOL TO BURNE COOK THROUGH THE BUI D. THUL TO HIS WORD THUL TO HIS WORD LI MEN'ER FORCEVE MY HEART LOOK WHAT FOLLOWED MY HEART LOOK AT ME HOW JOHN THE HOW DONE THE HOW DOTE THE	◆ RICK TREVINO	75	63	57	15	LITTLE MISS BONNY TONK ANYWAY THE WIND BLOWS FOR MISS STORY IN THE MISS STORY TOUGHER THAN THE REST FOR MISS STORY FOR MI	◆ KATHY MATTEA
37	30	25	20	SIDICANGAM IS CONGACKED WILSON NIGHT IS FALLIN' IN MY HEART	DIAMOND RIO	-	_		-		
38	29	17	18	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)	IC: IX I ARISTA 1-2764	ORe attain	cords st 2500 de	owing a rections	for the	ne in detections over the previous week, regardless of chart movem first time Φ (viseccip availability. Catalog number is for cassette CD single availability. Wit Obssette man-single availability. (T) Vinyl ability. © 1995, Billboard SPI Communications.	ent, Airpower awanted to those records who single, or woyl if cassette is unavailable. (I
39)	41	48	. 5	GPUNDS Q WHITE CANNON	◆ LARI WHITE ⟨//FCA 64/33	aběty.	Ot) CD	nav-sin	gle avai	CD single availability. (NO Cassette main-single availability. (T) Vinyl lability. © 1995, Billboard BPI Communications.	maxi-single availability. (V) Viryl single avail
					HOT COUNTRY	REC	HRE	EN)	8		
1	1	-	2	TAKE ME AS I AM SHENDSTON (EIRPEROX STALEY)	◆ FAITH HILL MARNER BEOS	13	T 9	9	6	BABY LIKES TO ROCK IT SAIPLEY WASHINGTON IS RITLEY WASHINGTON	◆ THE TRACTORS
-	2		2	IF YOU'VE GOT LOVE	JOHN MICHAEL MONTGOMERY	10	16			WHEN THE THOUGHT OF YOU CATCHES UP WITH ME	◆ DAVID BALL

					HOT COUN
1	1	-	2	TAKE ME AS I AM S HENDRICKS (B DRPERO K STALEY)	◆ FAITH HI MARNER BRI
2	3	-	2	IF YOU'VE GOT LOVE SHENDRICKS (SISSIAN MID SANDERS)	JOHN MICHAEL MONTGOME
3	2	-	2	IF I COULD MAKE A LIVING JSTROLO IK STEGAL, R. MURKAHA, JACKSONG	◆ CLAY WALK
4	4	ï	5	GELINDIS (C. PAINS C. GREENE D. COOK)	♦ LARI WHI
5	5	2	- 5	K STEGAL (A JACKSON)	◆ ALAN JACKSC ARS
6	10	8	13	XXX'S ANO ODO'S (AN AMERICAN GIRL) GEORGE A STINSON IA RANDALL M BERG!	TRISHA YEARWOO
7	11	10	12	THIRD ROCK FROM THE SUN JSLATE J DIFFE O GREENEBUMS RIMPPLE 3 MARTING	◆ JOE DIFF
8	8	5	6	KICK A LITTLE C INAPCULD GRAULUTTLE TEXAS IP HOWELLD OTBRIEN B SEALS)	 ◆ LITTLE TEXA WARNER BRI
9	13	7	6	SHE'S NOT THE CHEATIN' KIND 0.000 SHENDRICKS IN DUNN	 ◆ BROOKS & DUN ARS
10	6	6	20	BE MY BABY TONIGHT SHENDRICKS IS HILL R FAGANI	◆ JOHN MICHAEL MONTGOMES ATUM
11	14	11	12	DOWN ON THE FARM JSTROUD B GALLMORE IX K PHILLIPS J LASETERS	◆ TIM MCGRA
12	7	3	4	I SEE IT NOW JISTROUD IP NELSONL BOONE.WILED	◆ TRACY LAWRENG
13	12	12	6	THIRO RATE ROMANCE 5 CANNON N WILSON IR SMITH	◆ SAMMY KERSHA MERCU

Y BI	EGU	JRH	ш	8		
	18	9	9	6	BABY LIKES TO ROCK IT SAPPLEY W ROCHMOND IS RIPLEY W RICHMONDS	◆ THE TRACTORS ARISTA
	18	15	4	4	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME	◆ DAVID BALL WARNER BROS
1	18	13	18	13	WHAT THE COWGIRLS DO T BROWN IV GILL R NITL SEN	◆ VINCE GILL MCA
1	17	18	20	17	DREAMING WITH MY EYES OPEN	◆ CLAY WALKER GANT
ī	18	18	18	18	WHO'S THAT MAN N LARSNIN SHEED IT KETHI	◆ TOBY KEITH
1	17	21	19	24	WINK 6 SECRET IS DIVERS,T SHAPES	 NEAL MCCOY ATLANTIC
2	10		21	10	LOVE A LITTLE STRONGER IN POWELL TOUGHS IC JONES & ORITTOHOEN & SWINT)	◆ DI/MOND RIO ARISTA
2	11	21	18	4	SHUT UP AND KISS ME LIENMINGS M.C. CARPENTER IM.C. CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA
2	12	18	16	10	I TRY TO THINK ABOUT ELVIS	◆ PATTY LOVELESS EPIC
2	13	-	21	9	WHEN YOU WALK IN THE ROOM	◆ PAM TILLIS
2	14	-	-	16	I SWEAR SHENORICKS OF LIMPETS G BAKERY	◆ JOHN MICHAEL MONTGOMERY ATUNTIC
2	5	22	23	9	THE CITY PUT THE COUNTRY BACK IN ME 8 BECKETT IN GEIGER W MULLIS M HUFFMAN	◆ NEAL MCCOY ATLANTIC

Artists & Music





by John Lannert

SAMBA POPPIN': When pop-flavored samba sounds emerged from São Paulo in the early '90s, industryites viewed the music as little more than a musical fad they eventually dubbed "new samba" or "samba paulista." But when Raca Negra's eponymous RGE album, containing amba-pop covers of sertaneja hits, ended up selling 750,000 units in 1992, industry ears began to perk and

bands were signed. Now every major label has a strong roster of sumba-pop sets, among them, BMG (Grupo Raça, Só Pra Contrariar, and Os Morenos), PolyGram (Ginga Pura and Grupo Pirraça), EMI (Razão Brasileira, Negritude Jr, and Só Preto Sem Preconceito), Continental (Cravo E Canella, Banda Brasil, Cristina Monteiro, and Grupo Molejo), and Sony (Grupo Tempero and Adriana Ríbeiro). The new samha acts are led by young musicians who

mpose easy swinging, catchy songs that Brazilian radio has heartily embraced. Jorge Cardoso, a noted, longtime samba musician and producer, says that samba-pop has gained acceptance from erstwhile rock fans put off by the aloof, cryptic compositions of Brazilian and non-Brazilian

"When I was a teenager, I used to listen to the Beatles and Rolling Stones," says Cardoso. "But suddenly, rock'n'roll musicians began to speak (only) to themselves. So the young crowd began looking for something different. The new samba current began as a dance craze in São

Paulo's suburban dance balls where a light and simple swing is preferred over thanderous, complex grooves popular in Rio de Janeiro and Salvador. "Traditional samba comnosers, such as Zaca Pagodinho or Almir Guineto are too sophisticated," says Cardoso, adding that the only goal of the new crop of samba artists is to please the audience. "Besides, they have a healthy image—they don't drink, [they] stay away from drugs, and are very professional," Not surprisingly, Cardoso opines that samba pop has come

GETTING CAUGHT UP: Opening acts for the Rolling Stones' final South American show Feb. 19 in Santiago Chile, are Sony Argentina's Ratones Paranoicos and EMI Chile's Los Barracos.

to Brazil to stay.

CHART NOTES: Bronco's "Qué No Me Olvide" (Fonovisa) strengthens its chart-topping grip on the Hot Latin Tracks this week by building a 557-point lead over Selena's "Fotos Y Recuerdos" (EMI Latin), which vaults 12-2. Also "Todo Y Nada" (WEA Latina), un 18-4.

For the 23rd-straight week, Luis Miguel's "Segundo Romance" (WEA Latina) remains comfortably atop the Billboard Latin 50, outselling Selena's No. 2 entry "Amor Prohibido" (EMI Latin) by nearly 2-1. Elsewhere in the top 10. there is very little movement, save Emilio's "Soundlife" (EMI Latin), which returns (moving 17-8) after a four-week absence. One last item: Who would have thought that India's "Dicen Que Soy" (Soho Latino/Sony) would be the highest charting salsa album of the year? The set's huge hit "Ese Hombre" helped propel the album to No. 5 last week, the highest chart position ever for a female salsa artist. This week "Dicen Que Soy" eases to No. 7.

™Billboard Latin 50

WEE	NEG.	WAS	ARTIST LATEL & NUMBER DISTRIBUTING LASEL TITLE
1	1	24	* * * NO. 1 * * * LUIS MIGUEL • WEA LATINA 97234 23 WHILES AND 1 SEGUNDO ROMANCE
2	4	46	SELENA (MI LATIN 2880) (III) AMOR PROHIBIDO
3	3	85	GLORIA ESTEFAN ▲ EPIC 53807/90NY MI TIERRA
4	2	40	CARLOS VIVES POLYGRAM LATINO 514 884 BB CLASICOS DE LA PROVINCIA
3	7	34	RAUL DI BLASIO ANDLA 202381986 T PIANO DE AMERICA 2
<u>6</u>	6	21	LA DIFERENZIA ARISTA TONAS 18786/8MG LA DIFERENZIA
7	5	19	INDIA 50H0 LATINO 8137350NY DICEN QUE SOY
_			* * * GREATEST GAINER * * *

8	17	10	EMILIO EMILATRI 29116	SOUNDLIFE
3	9	85	LUIS MIGUEL & WEA LATRIA 75805	ROMANCE
18	9	65	GIPSY KINGS DEKTRA MUSICIAN & 1509 ETG	LOVE & LIBERTE
11	11	85	GIPSY KINGS @ ELEKTRA GOBASIEEG	GIPSY KINGS
12	12	85	MANA WEA LATRIA 90618	DONDE JUGARAN LOS NINOS
18	18	18	BANDA MACHOS FONOVISA 6022	GRACIAS MUJER
24	18	8	MANA WEA LATHIA 98722	EN VIVO
15	65	5	LIBERACION FOMOVISA 9027	PARA ESTAR CONTIGO
15	21	9	LA TROPA F MANNY 130/19WEA LATINA	HERMANOS HASTA EL FIN
12	19	38	LOS TIGRES DEL NORTE FOROVISA 5017	LOS DOS PLEBES
18	19	21	PLACIDO DOMINGO ANGEL SSEEJEMI LATIN	DE MI ALMA LATINA
(19)	28	2	RAUL DI BLASIO DINI CATIN 32309	GREATEST HITS
20	18	8	FRANKIE RUIZ KODVEN 3154	MIRANDOTE
(21)	31	16	JAIME Y LOS CHAMACOS PREDOE x	COMO TE LLAMAS PALOMA?
27	22	85	SOUNDTRACK ELEKTRA 90.1240/EEG	THE MAMBO KINGS
23	25	18	FAMA sony 81546	ENAMORATE
24	0.0	0.7	THE PARTY AND PA	CANADANIES DE 14 DIDEC

25	37	44	LA MAFIA SONY 81215	VIDA
33)	NE	wÞ	* * * HOT SHOT DE	
(31)	42	50	LOS TEMERARIOS A/G SIGMA 3006	TU ULTIMA CANCION
32	30	32	JUAN GABRIEL ARIOLA 21 19559MG	GRACIAS POR ESPERAR
32	85	5	EZEQUIEL PENA /OMOVISA 6024 YC	VENDO UNOS 030S VERDES
34	41	85	GIPSY KINGS ELEXTRA 61390/EEG	LIVE
35	32	85	GIPSY KINGS ELEKTRA (GBRAZEEG	MOSAIQUE

LO NUEVO Y LO MEJOR

SIENTE EL AMOR

TE CONQUESTABLE INFLUENCIAS 16 HITS

EN CONCIERTO VOL. 1

DECLIERDO A TAMER SOLIS

NI EL PRIMERO, NI EL ULTIMO

IFRRY RIVERA SONY 81426

JULIO IGLESIAS A SONY 38540

OLGA TANON WEA LATINA 97961

WIKKI CARR CLOSO STANDARDO

RE-ENTRY LOS FLIGHTINOS HOUSEN 1112

LOS TEMERARIOS A/G SIGMA 300*

ANA GABRIEL SONY 81401 LOS REHENES FONOVISA (02)

LOS EMBAJADORES VALLENATOS EL SANTO CACHON



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60	33	29	JUAN LUIS GUERRA 440 KAREN 211105MG	FOGARATE			
11	45	17	CHAYANNE SONY 81360	INFLUENCIAS			
17	39	39 4 BANDA MACHOS FONOVISA 6028		16 HITS			
(3)	RE-ENTRY		LOS PALOMINOS SONY 81174	CORAZON DE CRISTAL			
и	38	75	M. A. SOLIS Y LOS BUKIS @ FONOVISA GOOD	INALCANZABLE			
15	36	9	LUIS MIGUEL DM LATIN 31642	ROMANTICO DESDE SIEMPRE			
(6)	RE-E	HTRY	LOS FUGITIVOS MODVEN 3034	VANIDOSA			
17	10	29	VICENTE FERNANDEZ 50W 81321	RECORDANDO A LOS PANCHOS			
83	38	8	LOS CAMINANTES LUNA (035/FONOVISA	LAGRIMAS AL RECORDAR			
(8)			CRISTIAN MICLODY 0503/FOHOVISA	CAMINO DEL ALMA			
50			SELENA (MI LATIN 30907	12 SUPER EXITOS			
		BOB	TROSICH PALCA	DECIONAL MENICAN			

1 GLORIA ESTEFAN EPICSONY	1 SELENA EMILATIN AMOR PROHIBIDO
2 INDIA SCHOLATING/SONY	2 LA DIFERENZIA ARISTA
DICEN QUE SOY	TEXAS/BMG LA DIFERENZ
3 FRANKIE RUIZ ROOVEN	3 EMILIO (MI LATIN
MIRANDOTE	SOUNDLIFE
4 SOUNDTRACK ELEKTRACEG	4 BANDA MACHOS TONOV
THE MAMBO KINGS	GRACIAS MUJER
5 JERRY RIVERA SONY	5 LIBERACION FOROVISA
LD NUEVO Y LD MEJOR	PARA ESTAR CONTIGO
6 WILLE COLONA SUPENIAL MES	6 LA TROPA F MINNYMEAT
SONY TRASLA TORMENTA	NA HERMANOS HASTA E

A STATE OF THE PROPERTY OF THE 9 VARIOUS ARTISTS 9 WARROUS ARTISTS
MACKON'S SALSA MIX
10 GIBERTO SANTA ROSA
SONY DE CARA AL VENTO
11 VARROUS ARTISTS
MACKON'N MECHADIC MIX
12 GRUPO NICHE SONY
HUELLAS DEL PASADO
13 VARROUS ARTISTS SAVEM
LITH METRICA DEL PASADO
14 EL DERERAL ROYMES
14 EL DERERAL ROYMES
15 LUIS ENTROLE SONY
LUIS ENTROLE

15 GIPSY KINGS ELEKTRACEG MOSAIQUE Albums with the greatest sales game bits years. ■Recording industry Joan. Of America (RIAA) certification for sales of 500,000 union. B RIAA certification for sales of 1 million units. Genetate Giorne Charit's largest anni increase. ■ indicates past and present Heatseker fillies. ● 1995, Billiboand/SPI Communications and Scord/Sci., Inc.

9 PLACIDO DOMINGO OF MAGICAN LATINA
OF MI ALIMA LATINA
OF MI ALIMA LATINA
OF MI ALIMA LATINA
OF MI ALIMA LATINA
OF ALIMA SASSIFI MIS
12 LA MANTA SONY VIDA
13 JUAN GASPIEL ANDIA DIMO
GRACIAS POR ESPERAR
14 GIPSY KINGS ELEKTRATEG
LIVE

1 LUIS MIGUEL SEGUNDO ROMANCE 2 CARLOS WVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA
3 RAUL DI BLASIO ATICIATEM
PIANO DE AMERICA 2
4 LUIS MIGUEL WEA LATINA
ROMANCE S GIPSY KINGS ELEXTRA MUSI-CHAPTEG LOVE & LIBERTE 6 GIPSY KINGS ELEXTRATEG GIPSY KINGS

27

(38) DE ENTRY

Soaring CD Sales Spur Brazilian Market

BY ENOR PAIANO

SAO PAULO, Brazil-Propelled in part by a dramatic increase in CD sales. Brazil's 1994 record market swelled by 79% since 1993, reaching \$588 million. A downturn in piracy

DZ-SDCC-81474

nomic policy are credited with aiding its spurt.

Unit sales hit 63.1 million, with CD sales accounting for 40 million unitsa stunning 91% increase over the 21 million sold in 1993. Unit sales of vi-

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Brazil—eased from 16.4 million to 14.4 million. Cassette sales accounted for only 8.7 million units.

The market's sales tallies were compiled by Brazilian trade group Associação Brasileira dos Productores de Disco (ABPD). ABPD president Manoel Camero points out that the domestic market's latest results could "make Brazil the ninth-largest world market." Brazil ranked 13th in 1993, according to the IFPI.

The domestic market's unit sales nearly doubled over the 34.5 million units sold just two years ago, when the country was mired in an economic slump. Sales improved to 44.2 million units in 1993. Record executives were expecting 1994 sales to approach 60 million units, but a strong holiday season helped the industry exceed that number. The small, but expanding, domestic video market also posted an impressive 25% sales increase to 156,000 units.

Sony and PolyGram battled for market leadership over 1994, with Sony closing the year on top at 11.3 million units sold—one million more than PolyGram. Camero credits Sony's triumph to a robust holiday season bolstered by sales of Roberto Carlos' self-titled album, which he releases every Christmas. Camero says the 1994 edition sold a "landmark" 1.5 million units.

The crackdown on pirate activity also is helping to boost the domestic market's sales. "The amount of cassette tapes coming in from Paraguay is lower, and the police actions against illegal tape producers and re-tailers are increasing," Camero says. In 1994, Brazilian police confis-

cated \$1 million worth of duplicating machines and tapes, double 1994's amount. Nonetheless, there is ample room for improvement. Camero estimates that 20 million counterfeit tapes were sold last year. The positive impact of the Real

anti-inflation initiative that sparked a spurt in consumer spending last year has yet to be fully realized, says Camero. Therefore, he reckons that Brazil's record market will increase by 10% in 1996. "The effects of the Real began to be felt only after July." says Camero, "So there's still room to







Heart, Soul & A Manager. EMI-Brazil president Jo Govaerts, left, presents a gold record to Jon Secaria's manager Emilio Estefan, for Secada's "Heart, Soul & A Voice" album, which sold more than 150,000 units. Gold records in Brazil are awarded to albums selling more than 100,000 units.

Billboard, FOR WEEK ENDING FEBRUARY 18, 1995

Hot Latin Tracks

		THIS	WEEK	2 WKS. AGO	WKS D CHART	ARTIST TITLE LIBEL/DISTRIBUTING LIBEL			
1	1		_			***	No. 1 * * *		
1		1	1	8	3	BRONCO FONOVISA	QUE NO ME OLVIOE		
1	ı	(2)	12	29	3	SELENA	FOTOS Y RECUERDOS		
1		3	2	2	17	LA MAFIA	◆ ME DUELE ESTAR SOLO		
1		(4)	13	-	2	LUIS MIGUEL	TODO Y NADA		
1		5	5	9	11	CRISTIAN	CON TU AMOR		
7 1 1 1 1 1 1 1 1 1		(F)	9	10	13	LOS MIER	TE AMO		
1		7	10	. 7	10	LIBERACION	VUELVE MI AMOR		
1		8	3	1	15	SELENA	◆ NO ME QUEOA MAS		
19		9	6	4	13	LUCERO MELICINECACINISA	SIEMPRE CONTIGO		
1		10	4	6	10	FITO OLIVARES	EL COLESTEROL		
1	- 1	(11)	18	28	3	LOS REHENES	PREGUNTAME A MI		
1		12	8	5	6	MARCO ANTONIO SOLIS	POPURRI		
1		13	11	3	16	LUIS MIGUEL	◆ LA MEDIA VUELTA		
1		14	14	12	5	LOS TIRANOS DEL NORTE	NO VOLVERE		
10 10 10 10 10 10 10 10		15	7	11	11	LOS TEMERARIOS	QUE POCA SUERTE		
1	- 1	(16)	15	13	13	PEORO FERNANCEZ	MI FORMA DE SENTIR		
20 21 21 25 25 25 25 25 25	ĺ	11)	25	_	2	MYRIAM HERNANDEZ			
30	ì	18	16	20	3	BANDA PACHUCO	MITAD TU, MITAD YO		
30 - 2 OSA ARMON		19	22	23	3	EONITA NAZARIO			
2		2	23	_	2				
12	- 1	(21)	19	15	12	LA OIFERENZIA	LINDA CHAPARRITA		
		22	17	14	14	FAMA	QUIERO VOLVERTE A VER		
		23	21	17	5	ROUND			
3 3 4 1 1 1 1 1 1 1 1 1		24)	NE	NÞ	1	LOS MIER	BORDADA A MANO		
2		(25)	26	30	3	EM/LATIN			
3		26)	35	38	3	PAQUITO HECHAVARRIA			
20 10 10 10 10 10 10 10		27	28	22	17	SPARX	◆ TE AMO, TE AMO, TE AMO		
		(28)	30	24	5	SONY			
		29	20	16	9	FONDERSA			
13 17 18 18 18 18 18 18 18		(30)	NE	NÞ	1	ANA GABRIEL			
1		31	26	32	3	SONY			
		32	31	21	5	RODVEN			
		33	37	-	2	FONDYSA			
38 3 3 3 3 3 3 3 3 3		34)	NET	*	1				
		(35)	NE	*	1				
33 NEW 1 RICAROO ARJONA REALMENTE NO ESTOY TAN SOLO		36	36	-	3	FONOVISA			
39 38 33 9 BANDA MACHOS LAS HABAS		(37)	NE	44	1	LA TROPA F			
89 80 33 7 FLADISA		38)	NE	*	1	SUNY			
40 NEW 1 GRUPO TENTACION VIDA		39	38	33	9	FLNOVISA			
		40	NET	*	1	GRUPO TENTACION	VIDA		

POP	TROPICAL/SALSA	REGIONAL MEDICAN	
34 STATIONS	21 STATIONS		
1 LUIS MIGUEL WEALATINA	1 FRANKIE RUIZ ROOVEN	1 BRONCO FONOVISA	
TODO Y NADA	MIRANDOTE	QUE NO ME OLWOE	
2 MYRIAM HERNANDEZ WEA	2 PAQUITO HECHAVARRIA	2 SELENA INI LATIN	
LATINA ESE HOMBRE	SONY PIANO	FOTOS Y RECUERDOS	
3 LUCERO MELODY, FOROVISA	3 GILBERTO SANTA ROSA	3 LA MAFIA SONT	
SIEMPRE CONTIGO	SONY MAL HERIDO	ME QUELE ESTAR SOLO	
4 EONITA NAZARIO EMI LATIN	4 LUIS ENRIQUE SONY	4 LOS MIER FONOVISA	
COMO ANTES	ROMANTICOS AL RESCATE	TE AMO	
S CRISTIAN MELCONFONOVISA	S OLGA TANON WEA LICTRIA	S LIBERACION FONOMISA	
CON TU AMOR	ENTRE LA NOCHE Y EL DIA	YULLYE MI AMOR	
6 OLGA TANON WEA LATINA	6 TITO ROJAS H P	6 FITO OLIVARES FOROVISA	
ENTRE LA NOCHE Y EL DIA	TAMBIEN NOS QUELE	EL COLESTEROL	
7 CHAYANNE SONY	7 INDIA SONO LATINO/SONY	7 LOS REHENES FONOVISA	
GAVILAN O PALOMA	OUE GANAS DE NO	PREGUNTAME A MI	
8 RICARDO ARJONA SONY	8 ALEX D'CASTRO RODVEN	8 TIRANOS DEL NORTE FOR	
REALMENTE NO ESTOY	SUENO DESPIERTO	VISA NO VOLVERE	
9 EMMANUEL SONY	9 LUIS MIGUEL WEA LATINA	9 MARCO ANTONIO SOLIS	
QUIERO UN BESO	TODO Y NAOA	FONCYSA POPURRI	
D BRAULIO SONY	1D VICTOR MANUELLE SONT	10 SELENA EMILATIN	
SOLOS TU Y YO	POR EJEMPLO	NO ME QUEDA MAS	
1 PEORO FERNANDEZ POLY	11 WILLIE COLON & RUBEN	11 BANDA PACHUCO	
GRAM LATING MI FORMA	SLADES SONY TRAS LA	LUNAFONOVISA MITAD TU.	
2 JUAN GABRIEL ARCIAGNG	12 EDNITA NAZARIO EMI LATIN	12 LOS TEMERARIOS AFG	
MURIENDO DE AMOR	COMO ANTES	SIGMA QUE POCA SUERTE	
3 CHARLIE MASSO SONY	13 GIRO SOUSONY	13 LA OIFERENZIA ARISTA-	
AUN ME GUSTAS TU	SIENTEME	TEXASIBMG LINOA	
4 MANA WEA LIETHS	14 RIKARENA SINEMI LATIN	14 FAMA SONT	

BILLBOARD FEBRUARY 18, 1995

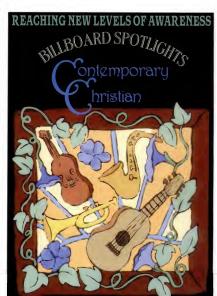
Top Contemporary Christian

_			A
MEDK 8	NYS AGO	NO S	Compiled from a national sample of retail store and one-stop sales reports. ARTIST TITLE
HE	, N	NW.	LABEL & NUMBER DISTRIBUTING LABEL
			* * NO. 1 * *
1	3	23	MYRRH 6974 WCRD 5 weeks at No. 1 HOUSE OF LOW
2	1	29	STEVEN CURTIS CHAPMAN SPARROW 1408/CHORDANT SPARR
3	10	5	PFR SPARROW 1452/CHORDANT GREAT LENGTHS
4	4	13	SANDI PATTI WORD 9443 E FIND IT ON THE WINGS
5	8	11	STEVE GREEN SPARROW 1412/CHORDANT PEOPLE NEED THE LORD
6	2	27	NEWSBOYS STARSONG 8814 GOING PUBLIC
1	3	21	ASHTON/BECKER/DENTE SPARROW LIBERCHORDANT ALONG THE ROAD
9	8	11	MICHAEL CARD SPARKOW 1421/CHORDANT POIEM
9	7	11	4 HIM BENSON 4046 THE RIDI
10	5	115	DC TALK ● FOREFHONT 3002/CHORDANT FREE AT LAST
11	12	63	CARMAN ● SPARNOW IS87/CHORDANT ## THE STANDARD
12	11	63	MICHAEL W. SMITH REUNION COBGWORD FIRST DECADE 1983-1993
13	11	57	TWILA PARIS STATISONS 8805 BEYOND A DREAM
13	19	3	CHARLIE PEACOCK SPARROW 1371/CHORDWIT EVERYTHING THAT'S ON MY MINE
19	19	19	BEBE & CECE WINANS SHARHOW 1417/CHORDANT RELATIONSHIP
19	19	43	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT DON'T CENSOR M
17	15	11	OUT OF EDEN GOTEE 3818MMRRH LOVIN' THE DAY
19	22	3	NEW SONG BENSON 2261 PEOPLE GET READY
19	20	3	CRYSTAL LEWIS METRO ONE DISMONMENTE CRYSTAL LEWIS' GREATEST HITS
20	25	143	RAY BOLTZ WORD 5473 MOMENTS FOR THE HEART
21	RE-6	MTRY	VARIOUS ARTISTS BRENTWOOD SSIQ AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
22	33	19	MICHAEL CARD SPARROW 1435/CHORDANT JOY IN THE JOURNEY
23	35	20	BRYAN DUNCAN MYRTH 6973/WORD SLOW REVIVA
24	40	53	POINT OF GRACE WOLD 26014 POINT OF GRACE
25	24	8	ACAPPELLA COMPANY WORD 6056 HEAR IT IN OUR VOICE: VOL. 2
26	13	109	NEWSBOYS STARSONG 3251 NOT ASHAMED
22	NE	wÞ	THE KRY FREEDOM 9851/MALACO YOU
28	NE	wÞ	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 43010 VERTY EM
25	RE-E	HTRY	CARMAN SPARKOW 1339/CHOKDANT ABSOLUTE BEST
30	21	59	GEOFF MOORE & THE DISTANCE FOREFRONT 301 LICHORDANT EVOLUTION
31	RE-E	KTRY	RON KENOLY INTEGRITY OSSICHORDANT GOD IS ABLE
32	19	3	ACAPPELLA WORD 9612 HYMNS FOR ALL THE WORLD
33	27	19	CARMAN EVERLAND 9475-WORLD YO KIDS 2
34	NE	*	ALVIN SLAUGHTER HOSANNA OSLINTEGUITY REVIVE US AGAIN
35	NET	WÞ	GAITHER VOCAL BAND CHAPEL HILL 2315/CHORDANT TESTIFY
19	RE-E	NTRY	SIERRA STAISONG 1009 SIERRA
37	RE-E	NIRT	CLAY CROSSE REUMON 972/6/WORD MY PLACE IS WITH YOU
38	11	57	MICHAEL W. SMITH . REUNION 007 L/WORD CHANGE YOUR WORLD
19	32	15	GUARDIAN PAKADERM ISLINGMYRRH SWING SWANG SWUNG
60	23	37	PHILLIPS, CRAIG & DEAN STARSONG 8806 LIFELINE

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All ollums available on resent and CD. "Abstracts indicates vinyl evailable. Imindicates past or present Heatsbeare title. O 1995, Billibeat@PI Communications.

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From pop to country, contemporary Christian artists are successfully impacting every major musical genre.

The exploding acceptance of this music and its artists at mainstream is highlighted in Billboard's April 29th issue. This spotlight will contain in-depth coverage of the Dove Awards nominees, the effects of Soundscan on the music, and the overall state of the contemporary Christian market. (up and coming acts, labels etc).

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Artists & Music





bu Lisa Collins

BREAKING UP IS Hard To Do: That's according to Fred Hammond, lead singer and co-founder of Commissioned. Hammond still hasn't made official his departure from the group, but that announcement is imminent, as he retired from the Grammy-nominated sextet in December. Since then, rumors of the group's demise have been rampant.

Not true, says Hammond. "I am retiring, but it's not really a breakup. The group is going to continue on. Unlike past publicized tensions surrounding the departure of former members Keith Staten (now on Glorious Records) and Michael Brooks (the innovative force behind Witness, CGI Records' Stellar-winning top female vocal group), Hammond's split from the group is amicable. "Nobody wanted this to happen," Hammond says, "but I think everybody's ready to move on, and we want to keep it positive and upbeat. Ain't no mudslinging

After 12 years and nine albums, it was a difficult decision for the 34-year-old performer/producer, long credited as the group's driving force. "This whole last year was agonizing," he says. "I knew there was going to be some sort of change. I just didn't know who, what, where, when, and how. The agonizing part was that I

didn't want to go. Commissioned was my comfort zone. "But"—he pauses for a moment—"I just felt like we had peaked. The record company was behind us and pushing us, but it seemed we'd leveled off. And visionwise, we were growing apart. It was like six people driving a car with only one steering wheel."

Today, Hammond-who also holds the distinction of being one of gospel's hottest producers—is much more confident about the decision. "I am moving on with RFC [his choir], and I'm going to do more producing," he says. "Also, last year, I became a psalmist for my church here in Detroit, Great Faith Ministries, so a lot of my attention now is going from just evangelism to exhortation of the saints. I'm going to be doing more church-oriented functions across the nation."

For the moment, his attention has shifted to "The Inner Court." his third Benson release as a solo artist. Thus far, it is getting a great deal of airplay. Hammond hopes that will translate into big sales. "I have a good feeling about this project. It's a new direction for me, but just like people said I was crazy when I stopped working with the Winans to form Commissioned, this, too, is a step. For me, it's the next step."

BRIEFLY: Congratulations to GospoCentric founder Vicki Mack-Lataillade on what appears to be her first gold record. She's been notified by Sparrow Distribution that sales of Kirk Franklin & the Family's self-titled debut have crossed the 500,000 mark. The Recording Industry Assn. of America has been called in to do an official count ... Savoy Records officially kicked off the Anointed Pace Sisters' second release with a party in Atlanta . . . Feb. 27 was set as the date for Douglass Miller's next live project for CG1 Records. The session-originally set for last month-had to be rescheduled due to the passing of his mother . . . And Bobby Jones' biannual Gospel Explosion and annual Vision Awards get under way Feb. 23-25 in Miami.





bu Deborah Evans Price

WORTH THE WAIT: Nearly 700 relatives, friends, and fans of the Waiting celebrated the band's new Anastasia Records project, "Blue Belly Sky," at an album release party at the Strand in Marietta, Ga. It was an evening of great music that began with Third Day, a popular local band that is close to inking a deal. Anastasia signees Villanelle followed with an enjoyable set, showcasing tunes from the just released "Pinwheels And Orange Peels which, like the Waiting's disc, is being distributed by R.E.X.

Though the two opening acts were good, it was the Wait-ng's night. Guitarist Todd Olsen, drummer Brandon Thompson, bassist Clark Leake, and lead vocalist Brad Olsen performed an incredible set. Originally known as Begin Again, the Waiting was formed in 1988 and has become one of Christian music's best alternative bands. Leake, Todd Olsen, and Thompson are all excellent musicians, and front man Brad Olsen is mesmerizing. A consummate en tertainer, Olsen is equally at home performing one of the band's originals, leading the crowd in a medley of classic hymns, or reviving a '70s chestnut like the Jackson Five's "I Want You Back"—all of which he did during the Walting's set-not to mention the fact that he enthusiastically dove into the audience more than once.

Mixing secular hits like Paul Simon's "Loves Me Like and Lynyrd Skynyrd's "Sweet Home Alabama with original songs like "Truly Amazing" and "Mercy Seat"-then adding a few hymns and tossing in an Elvis Presley tune-might seem like an odd or overly ambitious mix, but for the Waiting it works. Their versatility makes them a great live band-a quality that was not lost on the enthusiastic crowd, which spent most of the evening moshing to the music. I have to admit it was my first experience with moshing, and while standing on the fringe of the mosh pit I got knocked over a chair by a couple of overly enthusiastic fans. (Hey, who said covering Christian music was easy?) I really had a great time. And I want to thank R.E.X.'s Jay Swartzendruber and the Syndicate's Chris Well for expanding my knowledge of the Christian alternative scene during the trip.

PATTY CANCELS: Sandi Patty has canceled her upo ing spring tour with 4 Him. "She simply wasn't ready to go back on the road. That's the basis for her decision," ma ager Matt Baugher says. "Sandi takes her position seriously ... and right now she didn't feel that she was currently at the spot to go out and perform in front of hundreds of thousands of people." Baugher says Patty will continue to perform concerts with symphonies around the country and the Find It On The Wings tour will be rescheduled.

ALOHA JIMMY: Citing his recent bout with cancer, Jimmy Bowen has resigned his post as co-chairman of EMI Christian Music Group and is retiring to Hawaii (Billboard, Feb. 11). EMI Music president/CEO Jim Fifield will ne Bowen's responsibilities along with co-chairma Billy Ray Hearn. Bowen was the first mainstream music ul to become involved in the Christian field through EMI's purchase of Sparrow in 1992. His belief in the industry's potential drew more mainstream attention and save the genre a boost in terms of exposure and credibility. His involvement will be missed. We wish him all the best,

NAMES IN THE NEWS: Paul Overstreet has signed with Integrity Music ... The Cathedrals recently celebrated their 30th anniversary at Opryland's Acuff Theater in Nashville. Congratulations on 30 years of great music! Olanda Draper has signed with Warner Alliance . Myrrh recording artist Bryan Duncan performed for the San Francisco 49ers pregame chapel service before the Super Bowl—then watched the game from a special section reserved for 49ers guests.

Billboard

FOR WEEK ENDING FEBRUARY 18, 1995

Top Gospel Albums

1	XGM	ş	8	and one-stop sales reports.	
L	M SH	WKS	MWS 0	ARTIST LABBL & NUMBER DISTRIBUTING (ABE).	TITLE
	-	-		* * No. 1 * *	
	1	1	23	HELEN BAYLOR	HE LIVE EXPERIENCE
	2	2	27	THE WILLIAMS BROTHERS BLACKBERRY 1606 MALAC	D IN THIS PLACE
	3	5	83	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2:19 ■ KIRK FRANKI	IN AND THE FAMILY
	4	4	87		EMAINS TO BE SEEN
	5	3	35	HEZEKIAH WALKER/FELLOWSHIP CRUSAGE CHOIL BENSON 4006-CO. LIVE IN ATLANTA AT M	R OREHOUSE COLLEGE
	6	6	13	TRAMAINE HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
	7	7	17	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
	8	9	39	VARIOUS ARTISTS BLACKBERRY DIOSMALACO SONGS	MAMA USED TO SING
	9	8	39	GMWA WOMEN OF WORSHIP ALEHO INTL MUSIC 3000	TYSCOTIT'S OUR TIME
	10	13	23	VICKI WINANS INTERSOUND 9127	VICKI WINANS
	11	17	15	JAMES HALL & WORSHIP & PRAISE TEHILIAH 9131.INTERSCUND	GOD IS IN CONTROL
	12	10	19	STEPHANIE MILLS GOSPO-CENTRIC 72123 PER	SONAL INSPIRATIONS
	13	12	29	DOROTHY NORWOOD MALACO 4467 "LIVE" WITH THE G	EORGIA MASS CHOIF
	14	14	91	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	
	15	15	29	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
	16	11	15	ALBERTINA WALKER BENSON 1130 SONGS OF THE CHURN	DH-LIVE IN MEMPHIS
	17	NE	w>	THE NEW LIFE COMMUNITY CHOIR FEATURING. J	
	18	22	7	THE MISSISSIPPI MASS CHILDREN'S CHOIR	A NEW CREATION
	19	16	15	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
	20	19	9	A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE STALLSPARKE	W WAIT ON THE LORE
	21	RE-ENTRY		BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHER	WE OFFER CHRIST
	22	23	33	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MA	SS CHOIR
1				ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
	23	18	19		
	23	18	19	OALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY
		-	-		
	24	31	П	OALLAS FORT WORTH MASS CHOIR SAVOY 7115	WE GIVE YOU PRAISE
	24 25	31 21	11	OALLAS FORT WORTH MASS CHOIR SAVOT 7115 CHICAGO COMM. CHOIR MINISSIOOR LYDOSEEDUPTON THE SONGBIROS FEAT. REV. ANOREW CHEAIRS BALCABERRY 2003EU WILL MINISTON CHESTER MASS CHOIR	WE GIVE YOU PRAISE THE FAMILY
]	24 25 26	31 21 34	11 49 15	OALLAS FORT WORTH MASS CHOIR SAVOT 7115 CHICAGO COMM. CHOIR MINISSIOOR LYDOSEEDUPTON THE SONGBIROS FEAT. REV. ANOREW CHEAIRS BALCABERRY 2003EU WILL MINISTON CHESTER MASS CHOIR	WE GIVE YOU PRAISE
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40 RE-ENTRY WITNESS COLLINS

The Mississippi Children's Choir can float like a butterfly and sing unto Thee new from M.L. CO

HE CAN DO THE IMPOSSIBLE

REPRISE'S WILCO READY IN 'A.M.'

nal Uncle Tupelo drummer Mike Heidorn-which is to have an album on a

Warner imprint in the summer. Besides Tweedy, Wilco also includes former Tupes John Stirratt, Ken mer, and Max Johnston. On the record, Wilco used Brian Henneman, leader of the Bottle Rockets, on guitar, By the time Wilco was ready to play a string of East Coast, and Midwestern dates in December and January, Jay Bennett (formerly of Titanic Love Af-

fair) had filled the lead guitar position. Things have started for Wilco right where Uncle Tupelo left off, says Tweedy, "Over half the shows were sellouts. We played in some places that were smaller than where Uncle Tupelo played, but generally we played mar-kets that were better for Uncle Tupelo and that helped us.

Peter Standish, product manager at Reprise, says, "The main thing to emphasize with Wileo is that this is an [act] of great depth and integrity. I think Wilco will continue to gradually build on the base that they've developed with Uncle Typele but I think they will build beyond that.

The sound is that indefinable yet immediately recognizable blend of country-roots and rock with alternative values that should make Wilco, like Uncle Tupelo, a critics' favorite, For Standish, Wilco's unique approach creates oppor-

"Who out there sounds like Wilco? To me, they're like a cross between Creedence Clearwater meets Dinosaur Jr,'

Standish says "Areas we'll emphasize the most," he

adds, "will continue to be press, which has been a tremendously successful area for Uncle Tupelo. Of major importance will be alternative/college and Triple A radio The first emphasis track is going to be 'Box Full Of Letters,' for which they'll make a video."

Jim McGuinn, PD at modern rock KPNT St. Louis, which has played "Long Cut" and "Gun" by Uncle Tupelo in medium rotation, admits the sound is a hard sell, "It's tough for bands in the rootsier country rock vein at modern rock. They'll do better at Triple A and possible AOR. Tupelo was not a radio band; the fact that they get played here, which is considered their hometown, was more the exception than the rule."

Nevertheless, "Passenger Side" from "A.M." was included on the station's recent limited-edition CD of local music "Pointessential Vol. One." McGuinn save recovered to the truck was strong and he's looking forward to a stronger single like "Box Full Of Letters. Standish says, "I think what [Wike

is doing doesn't exactly fit in the pocket of what those formats are looking for. In my experience, that's the strength of this band." Tweedy says Wilco will work more

closely with the record company in its promotional efforts than the Uncle Tu pelo musicians did. "I imagine they'll try to do a lot of the same things, with a little more cooperation, probably."

Classical



by Heidi Waleson

VALENTINE'S DAY: The Advocate is hosting "com ing out" parties in New York and San Francisco for Teldec's new "Sensual Classics, Too," hilled as the first romantic title created by a record company for the gay market. The CD, whose cover photo shows two men embracing, is a compilation of orchestral excerpts and continues the company's "Sensual Classics" line. The album is being advertised in the gay press, including the Advocate and Out, as well as mainstream outlets, and billoards with the art will go up in San Francisco and Los

Atlantic Records' marketing division, which oversees Teldec, came up with the plan. Says Kevin Copps, who heads the division. "As four of us in the office are gay, it was only natural that the idea for an alternate ver [to Sensual Classics 1 and 11] would surface." The label also eites national advertising trends (such as ads for the Ikea retail stores) that openly address gay consumers. It's a good season for gay awareness elsewhere in the usic world too: The new opera "Harvey Milk," about the gay San Francisco activist, is playing to enthusiastic ouses at the Houston Grand Opera and comes to the New York City Opera in April.

ALSO SELLING romance is Harmonia Mundi USA, which is giving Anonymous 4's "Love's Illusion" a little extra push for Valentine's Day. Store displays feature blowups of the album's pretty Unicorn Tapestry cover (red, of course), plus red cutout hearts that suggest "Give your Valentine the Music of Romance." A beribboned chocolate heart with a Cupid on it goes with the

NEW FACES ON THE PODIUM: Youth is the story over at the venerable Boston Pops: Its new conductor, succeeding John Williams, is 35-year-old Keith Lockhart. (Arthur Fiedler, whose name is still synonymous with that band, was also 35 when he started his Pons tenure, back in 1930; that relationship lasted half a century.) Lockhart will also direct the Boston Symphony's Youth Concerts. Born in Poughkeensie, N.Y., Lockhart has been associate conductor for the Cincinnati Symphony and the Cincinnati Pops, as well as music director for the Cincinnati Chamber Orchestra, since 1992. In addition to his orchestral duties, he has recorded with Mel Tormé and toured as conductor for vocalist Mandy Patinkin. Sony Classical will continue recording the Pops, working with both Lockhart and Williams, who becomes laureate conductor of the orchestra.

ALSO BREAKING NEW ground is the Saint Louis Symphony, where the New York conductor Marin Alsop has been named to a newly created post, creative conductor chair, beginning with the 1996-97 season. Alsop, 38, will artistically oversee many of the numerous community outreach activities undertaken by the orchestra, including its merger with a community music school, and a number of partnership programs made possible by the orchestra's new, unusually flexible musicians' contract. She will also be experimenting with new concert formats.

Experimentation is Alson's milieu: She founded the New York-based Concordia Orchestra to combine classical repertoire with 20th-century American works and jazz (recorded on Angel and Musicmasters), and String Fever, a 14-piece all-string swing band. She is also mu director of the Colorado Symphony, the Long Island Philharmonic, and the Eugene Symphony. She will relinquish the two latter posts in 1996.





Music helps us through our hard times. Don't you think it's time we helped

Sweet Relief's goal is to help musicians who have medical bills they are unable to pay. In this era when health care is a major national issue, the music community needs to support its own who are in need. All policies have been established by a musicians committee comprised of Peter Buck, T Bone Burnett, Michael Penn, Victoria Williams and Don Was. The organization is supported by some of the most prominent artists and bands in conte parary music, and its parrors include Sony Music, Grateful Dead, Atlantic Records, RCA Records, MCA Records, Warner Bras. Records, this publication and many others.



uest assistance or make a txx-deductible contribution, please call (310) 312-3120 or write to 11301 West Olympic Blvd.Box 494, West Los Angeles, CA 90064 Physic: Lindsoy Bros + Model Doby Ween, spotrool sniger + Design Liso Sutton



by Jeff Levenson

STRINGS ATTACHED: Dr. Billy Taylor, who has made as big a name for himself outside the world of jazz performance as he has inside (he's notched 15 years on CBS Sunday Morning," been named a jazz consultant to the Kennedy Center in Washington, D.C., and is slated to host a series on National Public Radio), has turned to the Turtle Island String Quartet for assistance (if not collaborative inspiration). His upcoming album on GRP, "Homage," features the stringful foursome helping Taylor remember his influences: Stuff Smith, Eddie Jones, Oscar Pettiford, Slam Stewart. Jo Jones, Sid Catlett, and Art Tatum.

AZZ, NOT JAZZ: Telarc, which made its reputation by issuing titles from jazz giants Ahmad Jamal, Dave Brubeck, Ray Brown, George Shearing, Oscar Peterson, and others, is adding to its riches this spring with s line of titles that celebrates the blues and blues-based directions. Expect works from Junior Wells (with Bonnie Raitt and Carlos Santana in tow), the Mem Horns with Robert Cray, Etta James, Bobby Womack and Mayis Stanles

HOISTING SAIL: Count the Newport Jazz Festival among the most exportable of jazz concepts. Its 40th iversary tour opens March 22 and ends April 9 (actually, "40th Anniversary" refers to the groundbreaking festival itself, commandeered way back when by George Wein in Rhode Island). The 16-city tour, which features Jon Faddis, Lew Tabackin, Harry "Sweets"

Edison, Warren Vache, Urbie Green, and Red Holloway, among others, follows the Mid- to Southwest trail, with stops in Wisconsin, Illinois, Iowa, Missouri, Oklahoma, Texas, New Mexico, Arizona, Nevada, and California

GOOD VIBES, ITALIAN-STYLE: If anyone needs further proof that jazz is an egalitarian music, check this out. This year's Lionel Hampton Jazz Festival (scheduled for Feb. 22-25), the annual get-together held at the University Of Idaho, features a most, eh, unusual sttraction in the form of Romano Mussolini, the pianoplaying youngest son of Il Duce himself. Romano, known around Europe, though hardly a household jazz name here, is now 67 and has been playing since the early '50s. (The joke, of course, is that the Mussolini family continues to feel great shame and embarrass ment, years after the war-Romano is still a jazz musi-Adding to the festival's international flavor are Cu-

ben trumpeter Arturo Sandoval, Brazilian trumpeter Claudio Roditi, Japanese pianist Kelko Matsul, and Canadian vocalist Dee Daniels, Hampton, by now, is beyond geographical affiliation.

HOT (ENOUGH): Art Pepper, a cottage industry of personal angst and suffering, is the subject of a nine-CD box from Fantasy, "The Complete Village Vanguard Sessions." The set compiles material drawn from the altoist's searing club debut in 1977 (which resulted in four separate titles over the years). Pepper lost, then found himself numerous times

Though the compilation does not showcase him at his absolute best (for that, you'll need "Meets The Rhythm Section," "Gettin' Together," and "Plus Eleven," all on mporary), it does focus attention on how great he could have been in his later years, had he managed to wrestle free from his assorted inner demons. It also underscores the verity that Pepper with six cylinders was better than most horn players with 12.

Music Video

Atlanta Home To Ace Vid Director | Eek! The '80s Hijack VH1 Westside Stories Reels Hip-Hop/R&B Acts

■ BY DEBORAH RUSSELL

In music video circles, the city of Atlanta is rarely listed as a bust production hub. The city is a haven, however, for New York expatriate and video director Keith Ward. He incorporated his own production company, Westside Stories, in 1992 and has been busy producing clips ever since.

"I started doing videos purely by accident," says Ward, whose early work nancing "It was a necessity in order to keep paying my bills. I'd been making short films using my own money and decided music video was the best way to create short films using someone

Ward first garnered major industry attention outside his home base of Atlanta when he directed the comic clin "No Nose Job" for Tommy Boy's offbeat hip-hoppers Digital Underground. Clips for TLC, Jeremy Jordan, and Arrested Development followed, and Ward realized he could maintain a steady stream of work without relocating to New York or Los Angeles.

"At first my area code worked to my disadvantage," says the director, whose recent credits include Lords Of The Underground's "Tic Toc," Immature's "Never Lie," and Brandy's "I Wanna Be Down."

"But now, more musicians and labels are establishing themselves here, which gives me a little validation," Ward says "It's always been a struggle and it still is, but there's so much work and so many ways to get the work that it's OK [to be based in Atlanta]." As an entrepreneur with his own company and an eye toward lensing

films, Ward says he finds the creative climate in Atlanta actually ideal for nurturing his own professional develop-"I may have fared better in New York or L.A., but I appreciate the distinction of being here now," he says. "It doesn't give you the same amount of stress, but there's still a lot of activity

resarding production. If you're trying to start your own company and build it up, this is the easiest way to do it." Ward's latest music video output in-cludes Jamecia's "Rodeo Style," Pete

Rock & C.L. Smooth's "Take You There," and Pure Soul's "We Must Be

Of the approximately 100 clips Ward has reeled, he estimates the majority fall into the R&B/hip-hop realm, with a small percentage comprising pop and rock videos. The director says he is socking a representative to nitch him to rock labels, as he feels experimentation is more readily expected and encouraged from directors working in that Ward, like most directors, notes he

often is frustrated by the lack of vision sunters on the part of label executives. But he is reconciled to the fact that he often will be forced to produce a director's cut for his own reel, and a label cut for distribution on TV. "I've learned that certain things go and certain things don't go," says Ward.

'And you can't take it personally." Ward is most "comfortable" shooting clips in the \$125,000 range, but says he often goes below that budget. Most of his early shoots were lensed in Atlanta to save money, but the director now aggressively seeks location shoots, and re-

Ward says shooting on 35mm film is his most effective method to upgrade an artist's image and create an expensivelooking clip on a limited budget.

With 35mm film I can immediately put the artist into a whole new, competitive realm," Ward says.

He cites such colleagues as Mark Romanek, Josh Taft, Dominic Sena, Mi-chael Bay, and Jake Scott as role models, and his favorite filmmakers include the Coon Brothers Jim Jarmusch and Martin Scorsese. His own film, "Endless Pages," is set

to go into production this spring and is inspired by the multidirector trilogy "New York Stories." The film will feature a series of shorts to be directed by Ward and his local colleagues.

A number of Ward's colleagues also are directing music videos under the Westside Stories banner these days. Kwame Nyanning joined the roster after meeting Ward on a New York-based shoot, while Matthew Jones is based on the West Coast. The company's Jonathan Roper and Aki Spicer are Atlantabased filmmakers, Ward's longtime collaborator and cinematographer Thomas Rums recently started his own production company.

PRODUCTION NOTES

LOS ANGELES

· Soneak Pictures director Carlos Grasso is the eye behind a new Timbuk 3 video called "Just Wanna Funk With Your Mind." Mark Leemkuil produced the High Street Records shoot.

 Ex-Journey front man Steve Perry is the star of his own solo video, "Missing You," directed by Picture Vision's Ken Ross. Louise Barlow produced; David Wunsch executive-produced. In addition, Picture Vision director Michael Salomon recently wrapped his 10th clip for Sawyer Brown. "I Don't Believe In Goodbyes" was shot by Daryn Okada. Tima Surmelioglu pro-

* The A+R Group's David Dobkin directed and produced Swell's Ameri-can Recordings video "Get High" with director of photography Jeff Venditti. · Power Films director Okuwah shot Men At Large's EastWest video

"Holiday." Gary Rapp produced the clip; Bernard Auroux directed photog-

NEW YORK · Sophie B. Hawkins' new Colum-

bia video, "As I Lay Me Down," is an Automatic Films production directed by Ernie Fritz, Ellen Kuras directed photography and Mike Alfierl pro-

· Director Darren Lavett recently eled Biohazard's video "Five Blocks To The Subway," David Thorne produced for Squeak Pictures. · Roger M. Bobb directed and pro-

duced Lori Gold's Cutting Records video "I Likes It." Mick Cribben directed photography.

OTHER CITIES

. Director Alex Winter shot Bomb The Bass' new Island video, "One To One Religion," on location in Morocco. Joe DeSalvo directed photography on the exotic shoot.

 God Lives Underwater recently wrapped "No More Love," their debut video on Onion/American Recordings. Zeitgeist director Clark Eddy lensed the clip on location in Pennsylvania. Kim Christensen produced.

With Nostalgia Weekend

first time in a long time, the Eve had a chance to mellow out on a Saturday afternoon and catch an extended run of the "new" VHI. We were eager to

gauge the current regime's progress in targeting the active, adult music consumer, and we were curious to see just which videos that active, adult music consumer would see on VH1. Imagine our dismay when our win-

dow of viewing opportunity happened to coincide with VHI's "Big '80s Weekend." Horror of horrors: It seemed the new VHI had become the old MTV. The word "currents," chanted like a mantra in most conversations with network exec-

utives, had disappeared from the VHI vocabulary for the moment. Sick fascination com-

elled us to hold on during Kajagoogoo's "Too Shy" (1983) and Nena's "99 Luitballons" (1983), but it wasn't until we witnessed Taco's "Puttin" On The Ritz" (1983) and Loverboy's "Working For The Weekend" (1981) that something snapped. Audibly.

Grabbing a notebook, we furiously began scribbling the things we planned to say to the powers-that-be at VH1: "This must stop!"
"Take it off!" "What the hell are you thinking!"

(Well, you get the picture.) When we had a chance to confront Andy Schuon, senior VP of music and programming at the network, he described us as an "anti-pop culturalist" and said this 32-year-old writer did not fit the VH1 demographic, i.e., those viewers who are rabid for such

nostalgic programming and prove it with high ratings. People don't want to work their brains and learn about new music on the weekends, Schuon says. They want to see something fa-More power to 'em, is all we can

say. And what's that expression they use in TV-land? If you don't like the programming, you can always change the channel. Please pass the remote.

SPEAKING OF POP CULTURE: The ever-flexible Gumby and his band, the Clayboys, trip the light fandango in a new music video, "O'h Gumby O'h," culled from the closing scene in the forthcoming full-length feature, "Gumby: The Movie," ring the little, green pop icon. Original Gumby creator Art Clokey and his wife/collaborator Gloria Clokey directed and produced the film, set

"O'h Gumby O'h" won't be picking up any song-of-the-year Grammys. but the animation is a dizzving and delightful visual exercise in drug-free psychedelia. Art Clokey takes the cliches running rampent in music videos and stretches, pulls, smashes, and reshapes them into a malleable kaleidoone of colors and shapes

This is not Art Clokev's first music

for release in May

the early '50s, he produced an abstract film study, "Gumbasia," to jazz music, using colorful clay figures to visualize the notes and beats.

An executive at 20th Century Fox as intrigued by the film and asked Art Clokey if he was interested in producing a pilot for children that would use colorful clay animation. The Gumby design was practical and functional and easy to duplicate and manipulate. The character quickly enruntured audiences of all sages

Gumby may now make it to the music video airwayes with the help of guitarist Craig Chaquico, who con-tributes behind-the-scenes licks for the enduring clay-

N MORE POP CUL-

TURE NEWS: Brian Wilson lovers should groove to the forthcoming documentary "I Just Wasn't Made For These Times," directed by Don Was for Palomar Pictures. The best music video we've seen in months comes from a scene in this black-and-white film in which Wilson performs a joyous version of the Beach Boys' hit "Do It by Deborah Again" in the recording studio. Backing vocalists Sweet Pea Atkinson and other members of Was



Russell

A FINAL POP CULTURE ITEM: The music of composers Tommy Boyce and Bobby Hart is the subject of a new documentary in development by Levinson/Grey Productions. Hart and the late Boyce were the writers behind a catalog of Monkees' hits, which this certified "anti-pop culturalist" still enjoys to this day.

REEL NEWS: Director John Bruce has signed to L.A.'s Moxie Mu-. James Bolosh is now special projects producer at Nashville's Scene Three Inc. . . . Danielle Cagaanan is now executive producer at L.A.'s Satellite Films. Behind the scenes in network-land:

Marcia Mule is now director of news production at VHL and Ron Barnett is supervising producer at the network . . . Ivano Leoncavallo is now news director at MTV Latino.

QUICK CUTS: Travis Tritt debuts his new Warner Bros, video, "No Vacation From The Blues," during the "Sports Illustrated Swimsuit Edition" TV show, which sirs Feb. 14 on NBC. Tritt bosts the special, and a number of the swimsuit models appear in the clip . . . Feb. 14 also sees the retail re-

lease of Jeff Foxworthy's comic video, "You Might Be A Redneck If ..." The Warner/Reprise clip, di-rected by "Weird Al" Yankovic, is priced at \$7.98.



who appears in the group's latest Atlantic video, "Infected." Squeak Pictures director Darren Lavett and producer David Thome are seated, from left, on the ground in front of the car

Video Monitor Artists & Music

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS



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ΙN PRINT

THE ROUGH GUIDE TO CLASSICAL MUSIC ON CD Edited by Jonothan Buckley (Rough Guides/Penguin Books, \$19.95

Unlike the popular "Penguin Guide To Compact Discs," this new offering does not provide ratings for an exhaustive list of classical CDs. Nor does it pontificate at length about historical periods or attempt to educate laymon about musical theory. What "The Rough Guide" does is combine a bit of all those approaches as it surveys the history of Western art music.

"The Rough Guide" digests more than 150 composers from the Middle Ages to the present day and rec ommends approximately 1,000 CDs. The book also provides a directory of artists, and although it is not as inclusive as it could be-it makes no mention of performing ensembles such as the Kronos Quartet nor does it differentiate among major orchestras-it does list a few top recital discs for each of the entries. Also worthwhile is the book's short glossary of musical terms, which covers words from the basic (fugue) to the obscure

(Gesamtkunstwerk), Written by British music journalists and broadcasters and well edited to resd as one voice, the entries provide summaries of the comp ers' art along with sufficient biographical detail. Entries vary from more than 15 pages for Beethoven to less than a page for James Mac-Millan and many others. Material on contemporary composers like MscMillan tends to be the most helpful.

The generous entry on Alfred Schnittke is a highlight, while Wagner and Brahms, Stravinsky and Schoenberg, are profiled engagingly. Even though obscure composers such as Iannis Xenakis are included, there are occasional omissions: For example, notable French composer Marin Marais is strangely absent. "The Rough

Refreshingly, "The Rough Guide" is not afresid to make an offbeat recommendation, such as highlighting John Tavener's opera Mary Of Egypt" rather than his most popular work, "The Protect-

Known as U.K. publishers of travel handbooks, the Rough Guide series has provided a welcome beacon for those adrift among the aisles of classical CDs. BRADLEY BAMBARGER

> THE ROUGH GUIDE TO WORLD MUSIC

Edited by Simon Broughton, Mork Ellingham, David Muddyman, and Richard Trillo (Rough Guiden/Penguin Books, 219 951

Should an intergalactic music lover ever touch down on planet Earth in search of our best tunes. The Rough Guide To World Music" would be a wise investment. Earthlings themselves may feel a bit like alien tourists when they see our wide world-with Its abundance of musics and cultures-



stuffed between two covers. The Rough Guides, whose quirky style changed travel writing, now turn their gaze to what is called world music

The "what is called" of the sentence above outlines a dilemma. Some consider world music to be any traditional or folk style, such as the Gnaoua music of Marrakesh. To others, these styles become world music when they interact with one another, such as African soukous debt to the Cuban rumba. For completeness' sake, "The Rough Guide" includes folk and international styles.

"The Rough Guide" breaks the globe into 13 chapters, based on geographic areas and musical proximity, like Southern Africa or the Celtic World. Each chapter includes a glossary of musical terms, descriptions of indigenous instruments, information on music festivals, and discographies of significant releases for every genre or subgenre. Departed legends are honored.

like Argentine tango maestro Astor Piazzolla, as well as current figures like Filipino pop star Freddie Aguilar or South African producer West Nkosi. The book's 78 contributors write from a solid understanding of the music. Yet one senses they could have dug deeper if the globetrotting pace of "The Rough Guide" would allow it. Its British pop-press style makes this volume seem more like a 700-page magazine dotted with photos, journalistic account and interesting sidebars than it does a reference tome. Irreverent section hesdings include "Rai Sounds, Wry Methods," "Hawaiian Hula Baloos" and "The Long March Of Chinese Rock." The wealth of information in

"The Rough Guide" often makes one wish for more. The story of Australia's didgeridoo was good, but the reader is never told how the instrument's unique sound is actuslly produced. And why is there no mention of Deep Forest, the dancemix reworking of Pygmy music that many world music critics found heretical? Isn't the lesson tsught over and over again that world music usually offends tradition? Perhaps from the book's activist viewpoint, a good controversy is the highest compliment.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY HATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FERBILIARY 11 1995 M. W. Smith, Color Shed Sophe B. Hawkins, As I Lay Me Down Out Of Eden, Lovey Day Christites, Listening Set Year Mind, Griss

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International

France Uses MIDEM As **Forum For Retail Issues**

BY EMMANUEL LEGRAND CANNES-The visit of French minister of culture Jacques Toubon to MIDEM was awaited with much interest by the French music industry but was read as "disappointing" by Patrick Zelnik, president of labels' body SNEP.

Toubon gave no clear answers to producers' concerns of the valueadded tax, even though SNEP and independent producers' organization UPFI were expecting his opin-ion on the matter; SNEP is lobbying for a cultural goods rate of 5.5 percent instead of 18.6 percent added to the retail price of records. In addition, the question of a fund, partly financed by the indus-

try to promote new talent-which

is supported by UPFI and the ministry of culture-bas met with some resistance so far by SNEP

On VAT. Toubon said it was now a European issue and, therefore, he declined to take any stand on it. He said, however, that the "harmonization towards a lower European VAT rate on sound and visual carriore is vital

On retail price, Toubon acknowledged there was "a major discrepancy between hypermarkets, who receive important rebates, and specialized retailers, who offer a much larger choice, but without benefiting from the rebates they should be entitled to because of the service they offer to consumers (Continued on page 44)

29th MIDEM Boasts A Record Year Over 10.000 Delegates Attend Int'l Confab

BY IEEE CLARK-MEADS and DOMINIC PRIDE

CANNES-MIDEM is getting bigger, and it's doing so without the aid of two of the world's biggest music

EMI Music Publishing Worldwide. which had a stand in the Palais Des Festival and mounted a high-profile gala concert last year, was notable this year by its absence from the trade-fair hall. Warner/Chappell has not had a stand for three years.

Nonetheless, by the close of business Feb. 2, there were 436 exhibitor stands in the Palais, compared with 404 in 1994. The number of companies represented with stands was 1,567, up

from 1,397 last year.

The exhibitors came from 50 countries, with the U.K. being the biggest with 88 stands, followed by the U.S.

with 63, Germany with 60, France with 58, and the Netherlands with 56. Including nonexhibiting particints, the total number of delegates at MIDEM this year was 10,644,

compared with 9,470 last year.
Even though EMI Publishing had
no MIDEM stand, its employees were in the Palais—as were those of Warner/Chappell—and EMI presi-

dent/CEO Martin Bandier came into Cannes for two days after being in nearby Milan on other business. Asked about EMI's absence after such a high profile last year, Band says, "For many years, MIDEM has

not been a place to do business for us. "In an age where fax machines and satellite communications are used every day, then I don't need to come

here to talk to my colle "Last year we used MIDEM as the venue for one of our regular quarterly meetings. This year we're having it in another venue where we can be more focused without the distractions that

MIDEM provides." MIDEM Organisation chief executive Xavier Roy says he is "not at all disturbed" by the absence of EMI and Warner/Chappell.

However, he adds, "I do regret it. Obviously, I would prefer all major companies present and visible. I hope for our 30th anniversary next ve they will all be participating." His disappointment this year was offset by the 3,367 companies—including BMG Music Publishing International and PolyCram International Music Pub.

lisbing-that were represented by stands and/or delegates in the Palais. The size of MIDEM this year is particularly satisfying to Roy, "The number of companies was 24 percent more than last year, though I have to say that is in some way due to the changes we have made in our registration systems. But, apart from the Gulf War vesr. MIDEM has never decreased in

size. It has grown since the first year." In its 30 years, MIDEM has seen its competition grow. Events such as the New Music Seminar in New York, SXSW in Austin. Texas, and the burgeoning, relatively nearby PopKomm in Cologne, Germany, were not even contemplated when MIDEM began,

but are now well established. Roy maintains that MIDEM is up to

ago when NMS started, people said it was the end of MIDEM-but here we still are.

He argues that economic recession in Europe and elsewhere has been ac-tively good for MIDEM because, with tight budgets, companies opt to attend the one fair that is most effective for their business. In addition, he says. they need to attend MIDEM to make the deals that will help them ride out "MIDEM remains relevant because

we anticipate trends in the industry and respond to those trends," says Roy. "Our main concern is to understand the industry's needs and how they have changed and to be able to respond to them. The trend to reflect this year was

the strength of the European and international music industries. We wanted to show that Europe reprecents a real international force " core Roy. Manifestations of that were a series of panels analyzing the exportability of continental European dance-pop (Billboard, Feb. II). Roy believes the number of emerg-

ing markets represented for the first time at MIDEM this year is an indica-tion of another trend—the increasing globalization of the music industry, and also of MIDEM's determination to reflect that. Of the 79 countries represented by stands or delegates, those participating for the first time included Tunisia, Brunei, Cuba, Costa Rica, Iran, Malaysia, Nigeria, and the Parablic of Release

Enthusiasm for the concert and showcase schedule was high among participants. The flagship South African concert Jan. 30 (see Global Music Pulse, page 43) set the tone for the rest of the week, featuring I50-plus new and signed acts that trod the boards. Particularly attractive for Europe's dance indies was the Feb. 2 "Midemotion" spectacular featuring Maxx, Capella, and Captain Hollywood Project.

Delegates also responded favorably to the streamlining of the conferences and panels, focusing on the key issues of European A&R, expanding Asian markets, and the practical impact of new technologies on artists and songwriters (Billboard, Feb. 4).

Lasseigne Tapped To Run BMG France Label Seeks To Improve On 1994's Performance PARIS-All the major music comp sumed day-to-day operations after the

ies in France now have a president, following the Jan. 26 appointment Herve Lasseigne as president of BMG France, filling a void open since last September when Bernard Carbonez After Alfredo Gangotena at Poly-

Gram. Lasseigne is the second top executive appointed in recent months who has no previous experience in the museic busein During the past 15 years, he has held

various positions in marketing capacities in the consumer goods business, working at McKinsey, Generale Biscuit, and Bongrain. Since 1992, he was CEO of the Finon Group. Lasseigne reports to Arnold Bahl-

ann, senior vice president, Central Europe, BMG International. In a written statement, Bahlmann says, "It has not been an easy task to find a president for RMG France." He adds, "We are very pleased that

Herve has joined BMG. His vast experience in consumer products, his entrepreneurial skills, and his managerial approach is a perfect fit for BMG, its artists and producers, and is consistent with its strategy within the entertainment industry. Says Lasseigne, "BMG is the mo

exciting opportunity in the music and ment industry in France, and I am looking forward to working with its artists, producers, management, and employees. Lasseigne takes over a company in

a weak position, as 1994 has not been a good year for BMG France. The company has suffered from a lack of hot releases, on both the local and international levels, and the new Patrick Bruel album, while quite successful, has not matched his previous sales records. Also, BMG's no-return sales policy has been strongly questioned by retailers. In addition, the absence of top management since mid-1994 (Bahlmann as-

departure of Carbonez), has probably ntributed to weakening the compa On a more positive note, two of the most successful uncoming acts of the past I6 months were nurtured at BMG-RCA's Enzo Enzo and Ariola's Native. One of the questions Lasseigne will

probably have to answer is whether it is valid to retain BMG France's three different artistic structures: RCA. managed by Antoine Chouchani, with artists such as Patrick Bruel, Enzo Enzo, Lokua Kanza, and Dominique Dalcan; Ariola, managed by Fabrice

Voulzy, Indochine, and Native; and Vogue, also managed by Nataf, with Maria Glenn, Malcom MacLaren, and Peter Kroner

Sources holieve one of Lesseigne's tasks will be to reduce runover costs. restore efficiency, and control invest-

Lasseigne, 41, graduated from one of France's top schools, Ecole Polytechnique, and holds a degree from the Institut Superieur des Affaires and an MBA from Stanford Business School. EMMANUEL LEGRAND

Warner Music Opens Polish Shop. Expands Eastern Europe Branches LONDON-Warner Music is

pushing eastward in Europe with the opening of an affiliate company in Poland. Warner Music's decision follows

the expansion of its operations in the Hungarian market, where it also owns the Magneoton label (Billboard, Jan. 21).

Warner Music Poland will be a marketing company working on international repertoire from Warner Music International and will headed by Miroslaw Grabiec. who is taking the position of marketing director. No managing director has been appointed to the

Polish-born Grabiec has worked the film and video industry in the U.K. and Denmark, Since 1990, be has been working in Poland for the Scandinavian Publishing Group, last as managing director of Polish subsidiary Scandpol. The new company will take over

marketing functions from Polton Records, its former Polish licensee. Polton will continue to provide sales and distribution to Warner Music Poland.

Warner's move comes as the Polish market is beginning to stabilize, with international piracy curtailed and the market for inter national repertoire maturing.

BMG was the first major label in Poland, opening an A&R and marketing office in 1992. Last year PolyGram bought a stake in Izabelin Records, and EMI named Pomaton its full licensee in

Warner Music Hungary, Laszlo Pasztor has been named managing director (Billboard, Jan. 21) in a move that marks the coming of age of that local com-pany. In 1993 Warner bought Magneoton, which has been operating as an affiliate of Warner Mu-(Continued on next page)

Dobbis Heads P'Gram Continental Europe LONDON-Rick Dobbis is the new Reporting to PolyGram president/

president of PolyGram Continental Europe. Formerly president of the Poly-Gram Label Group, he succeeds Allen Davis, who retired at the end of last

Dobbis' appointment has just been announced, effective from the beginning of this year. He has been work-

ing with Davis and the European team at PolyGram International's London offices since July to familiarize himself with the role

CEO Alain Levy, Dobbis will oversee the activities of all PolyGram subsidiaries in continental Europe. He says, "Europe is evolving in ways that will profoundly affect how entertainment companies will do busi-

ness. Frontiers are changing rapidly, as globalization and technical innovation change the old order." Dobbis has also been appointed to PolyGram's international management board.

JEFF CLARK-MEADS

RILLROARD FERRILARY 18 1995

Berlin Music Stores Close In Recession

BERLIN-The closure of the FNAC store in Berlin is further ev idence that the city is not the El Dorado of music retailing that it was originally thought to be-particularly for non-German investors.

Seven months after the closing of Berlin's Virgin Megastore, which had occupied a prime site on the busy Kurfurstendamm, the nearby FNAC store also has shut down. FNAC president Pierre Blayau

says the decision follows numerous attempts at reviving the shop-both investment and the efforts of its staff-all of which fell short of projected goals The store opened in December

1991 on an investment of 40 million francs (approximately \$7.6 million), but within a few months, it faced Germany's recession and its profound effect on music retailing.

In November, the majority share holder in FNAC, Pinault-Printemps, announced an overall 21% improvement in business compared with the previous year, but a loss of 38.4 million francs (\$7.3 million) in

francs (\$23.5 million).

Pinault-Printemps says that its difficulties in Berlin will have no effect on other international development plans, particularly in light of the good results reported by FNAC stores in Madrid and Brussels and Belgian outlets in Antwerp and

At its home base in France. where it operates 50 stores, FNAC

denied rumors that it is about to open a store near the Virgin Megastore on the Champs Elysées in

German Music Biz Reaches For New Global Horizons

MUNICH-When the German music industry gathers at the Bayaria Studios here Tuesday (14) for its annual Echo Awards, the focus of the celebration will be on the success of domestic and international artists within the German market.

However, a recent visit with record company executives in Hamburg, Cologne, Frankfurt, and Munich reveals an industry that also is increasingly

aware-and confidentof its growing role within the global pop market, not only in Europe but around the globe

Of course, a select number of artists from Germany always has found success beyond their homeland. But both necessity and opportunity have played a part in the new interna tional vision of the German record industry

The necessity is clear. Executives concede that unit sales for the market-which rose just 2.9% in the third quarter of 1994

over the same period in '93]-will remain modest in '95. (Stronger sales-value figures reflect a shift by consumers toward the higher-priced CD format, but they don't allay concerns over the overall health of the business at home.) The opportunity abroad also is

clear. That's been the case for native German acts such as producer Michael Cretu's creation Enigma, with worldwide sales of current al-

bum "The Cross Of Change" exceeding 5 million to date. But it also is true for a growing number of acts of various nationalities that break across borders through German Iabels. Ace Of Base, licensed from Sweden's Mega Records to Poly-Gram's Metronome label in Hamburg for release throughout Europe, is only the best-known example. As Euro-dance repertoire dominates the charts on the Continent, Germany has become the gateway to that market of 320 mil-

But does the U.K., with its traditional resistance to European pop. block the path to the rest of the world, as some suggest? A few modest examples cited by German executives suggest the answer is no. BMG's Fury In The Slaughterhouse in the U.S., WEA's Sandy Reed in Japan, PolyGram's Masterboy in Korea are just a few of the newer German acts that have found international support without first cracking the U.K. Virgin has received an immediate response from its affiliates to its jazz-edged act the

Tab Two, even prior its domestic The German music industry is a long way from the being as led-byor dependent-on-exports, as the British record business is. The international licensing of artists

signed directly to German labels represents a much smaller percentage of income for the German companies. But international-licensing income overall is improving "dramatically," says one executive. It is a sign of where the German business is bound. And when the industry honors its top artists this week,

that is one more reason to celebrate. THE PRIDE of Columbia, South Carolina, Hootie & the Blowfish. surpassed the millionunit mark in the U.S. with their debut album "Cracked Roor View

according to Atlantic Records. That same week the band landed in London as part of its first European promo-tion tour. The U.K. visit included a television appearance on "Th Danny Baker Show, hosted by the BBC Ra-

dio One DJ who has

by Thom Duffy

HOME &

ABROAD

been playing the American band on radio in recent weeks, and also a rousing rock'n'blues showcase at the Roadhouse in London's Covent. Garden.

THE FRENCH CITY of Strasbourg is known for its classical International Music Festival held each June. But this month the city, in association with the international talent network Réseau Printemps and Arcane 17, hosts the first Festival Of European Discoveries Of Strasbourg. On the bill for Feb. 24-25 event are France's funky Malka Family and dance-thrash act Tré ponem; Switzerland's acid-jazz combo Silent Majority; Belgium's rock-reggae-rap unit PPz30; Holland's horn-fired, soulful set Traffic Jam; Denmark's "funkadelic-whale-rock" group Inside The Whale; and Poland's acoustic rock group Hev.

EUROPEAN OUTREACH: At a dinner held by International Managers Forum at the Royal Albert Hall Feb. 2, chairman Dennis Mulrhead reported the IMF hopes to strengthen ties this year with managers from markets in Continental Europe. Since it was formed in 1992 the IMF has established groups in the U.S., Canada, Ireland, Australia, and Japan.

BORDER CROSSINGS: The artist formerly known as Prince opens s five-night stand at Wembley Arena on March 3, starting a month-long tour of the U.K. and Ireland.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or

Sun And Moon Rise Over Phonogram

TOKYO-Nippon Phonogram, one of PolyGram's two Japanese affiliates, is continuing to boost its profile here with the establishment of a new label called Sun And Moon Records The idea behind the label is to pool

the talents of Japanese and non-Japanese artists and producers, says Nippon Phonogram president Alex Ahramoff "There's no boundary now between

domestic and foreign music in the minds of consumers and the people who make music," says Abramoff. "People buy what's good. For example, we as a Japanese record company can release music by an American artist recorded by a British producer in Paris or Brazil or wherever. This is the principle behind Sun And Moon

The "sun" in the label's name refers to the Occident, and "moon" represents the Orient, according to

Phonogram established Sun And Moon in cooperation with Tokyobased production company Studio Garage. Handling the project for Stu-dio Garage as Sun And Moon's executive producer is Yukio Morisaki, who at one time headed the sales depart-

ment of CBS/Sony (now Sony Music Entertainment Japan) and later set up the East Wind jazz label. Studio Garage will provide Phonogram with masters (for which it will retain the rights) on an exclusive basis. Phonogram product manager Ka-

zuhiko Yanagida will be Sun And Moon's label manager. The label's first two releases. scheduled for Feb. 25, are "Taivo

Okoku" (Soul To Soul), by Latin/fusion artist Freddie Ravel and produced by Earth, Wind & Fire's Maurice White, and "Matrix," a joint project by Japanese artists Akio Akashi and Daisuke Hinata, who live in New York and Los Angeles, respec-

Sun And Moon's third release,

scheduled for April 25, will be a hardcore ambient album by producer/ YMO member Haruomi Hosono, who will be a key member of the Sun And Moon team as a producer and artist in addition to White, who will produce various projects for the label "We bave six albums lined up for

Sun And Moon's first year," says Morisaki, emphasizing that the label won't be tied to any particular genre. The theme of this label is that things will be done on a project-by-project basis, like Hollywood," Morisaki says, "Producers won't be signed

to us exclusively."

Morisaki says Studio Garage chose Phonogram as its partner in the Sun And Moon project because it wanted to work with an international record company that is "open to the market." Abramoff says he is sending sam

les of Sun And Moon product to PolyGram affiliates in other countries in the hope of securing some overseas Yanagida says Phonogram will con-

centrate its promotional efforts for Sun And Moon releases on major retailers such as Tower, HMV, Virgin, and Wave, adding, "We want to position Sun And Moon as a small record company, like Island Records." Sun And Moon is the third in-house

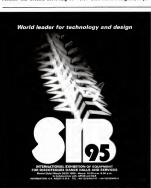
label recently set up by Nippon Phonogram, following Imager, established in conjunction with production company Public Image, and Brownswood, an acid jazz-oriented label set up with producer Gilles Peterson.

WARNER MUSIC (Continued from page 39)

sic Hungary. Pasztor formerly was A&R director of Magneoton,

which focuses on local repertoire. Since the acquisition, Warner Music Hungary and Magneoton have both been led by Manfred Lappe, managing director of Warner Music Austria. Pasztor will now report to Lappe, who re-mains in charge of the Austrian company

Passtor a former member of Hungarian band Newton Family. was responsible for signing major artists including Jimmy Zambo, Edda, Tatrai Band, and Robert



DOMINIC PRIDE

Report: U.K. Music Exports Doubled Imports In 1993

LONDON—The U.K. music industry contributed more than 1 billion pounds (over \$1.5 billion) to the country's balance of payments

in 1933, according to a new report.
The document, produced by independent industrial research
and promotion company British
Invisibles, collates for the first
time the total overseas earnings
of record companies, music publishers, performances, musical
theater, and sales of musical in-

struments.

In the past, British Invisibles
has documented only record company earnings, which were put at
800 million pounds (\$1.2 billion)

for 1991.

The new report was launched Feb. 9 by Trade Minister Ian Taylor. The decument shows that music-related imports to the U.K. in 3% were 871 million ponda (8879 million), producing a net contribution from the music industry to the country's coffers of 587 million pounds (8904 million) producing the music mountry of the country's coffers of 587 million pounds (8904 million).

"This means that exports are double imports—a rare achievement for U.K. industry," says the

report.
"The U.K. has a number of small niche industries which mirror this type of performance, but only a handful of industries with exports over 1 billion pounds achieve a similar ratio."

achieve a similar ratio."

The report adds, "The U.K.'s strengths in music-making bave resulted not only in a lively and diverse cultural scene but also in

significant economic success."
The report may prove timely for the Performing Right Society. The author's body is currently under investigation by the governent's Monopolies & Mergers Commission. When record companies underwent a similar inquiry in 1993, a strong plank of their arguments was their significant contribution to the U.K.'s balance of payments.

JEFF CLARK-MEADS

U.K. Distribs To Ship Early To RetailersShops Are Warned Not To Disregard Release Dates

■ BY JEFF CLARK-MEADS

LONDON—A new pattern of record releases is being introduced to assist the U.K.'s record retailers, but stores are being told that the system will remain in place only so

long as they obey the rules. From this week, new releases from EMI Records and Sony Music Entertainment in the U.K. and those handled by pre-eminent indle Pinnacle Distribution will be delivered to stores on Fridsy to allow all outlets to rack the new titles from the beginning of trading on the Monday release dates. The shops have been warned, though, that if

tities are racked before the release date, the store may be boycotted by the distribution company con-

Pinnacle managing director Tony Powell says retailers, particularly the independents, have long sought such a system.

"The problem always was that the big chains were supplied directly, so they always bad the new releases for Monday morning," he says. "We also supplied the big wholesalers on Friday, but by the time the wholesalers had divided up the product for delivery, it meant that some smaller stores didn't receive it until late on a Monday.

Now, these are fast-moving new re leases, so you can imagine how un

reases, so you can magnine now happy people are about any delay."
Powell points out that the issue has been discussed by the record company/retailer liaison committee for a considerable time, and he says that Pinnaele is now prepared to go ahead with the new system because it is confident of the stores' shility

to sbide by the new terms.
Powell adds, "Should they break
the rules, we have very stringent
terms and conditions, and we could
stop supplying them with the product concerned. Or we could stop
supplying them with product computely"

newsline..

THE NUMBER OF formats eligible for the U.K. singles chart is to be reduced from four to three, starting April 2. The change was unanimously agreed to by the Chart Supervisory Committee, which represents both record companies and retailers. Record companies will be able to choose any three formats from CD, cassette, and seven- and 12-fach

THE POLAR MUSIC PRIZE, an honor voted for by the world's record labels and music publishers, will be awarded this year to Ellon John and Russian cellist and composer Matislav Rostropovich. The award will be presented by the king of Sweden at a ceremony in Stockholm May 9 and is being given to John for his international success and to Rostropovich for "a unique artistic achievement" in his world.

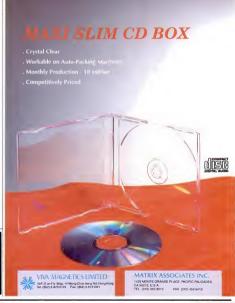
CHRYSALIS RECOROS in the U.K. is aplitting its operation into two label teams: Chrysalis and Cooltempo. Each team will comprise marketing. A&R, and press and club promotion. Chrysalis will concentrate on alternative and rock, leaving Cooltempo to enhance its activities in urban and dance. Chrysalis will be headed by director Mike Andrews and Cooltempo by director Ken Grunbhaun.

BMG INTERNATIONAL bas signed Eros Ramazotti to a new worldwide recording deal. The company describes the agreement as "multirecord."

SYLVIA COLEMAN has been promoted to the newly created position of vice president, business affairs, at Sony Music Entertainment Europe. She was previously director of corporate business affairs. Coleman will report to Paul Russell, president Sony Music Europe.

REPRINTS

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BILLBOARD FEBRUARY 18, 1995

HITS OF THE WORLD GERMANY correlled by Media Control 2/7/95 CANADA (The Record) 1/30/95 FRANCE (SNEP(IFOP/Tite-Live) 1/28/95 SINCI FS SINGLES DUEST OF PARADISE VANGELIS DAST WEST CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MASQUERAD TRF MEXTERS JUST BELIEVE IN LOVE ZARD SCHAM SECRET MADONNA MATERIALISMA TOMBUT COUNTY DOUGS IN MONTHS KISEKI NO CHIRYU KELUKE KUWATA & MR. CHILDREN WOOR ON BENDED KNEE BOYZ II MEN MOTOWNYSD CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN TEARS DON'T LIE MARK DH LIBANI MOTOR OLD POP IN AN OAK REDNEX 21X IT'S COOL MAN XXX. ZXX SHORT DICK MAN 20 FINGERS EM CHACUN SA ROUTE KATCHE, MANU & ORYEMA GEDFFREY & TOHTON VIIGIN CHILDREN WICTOR CRAZY GONNA CRAZY TRF MICK TRAX COROLLA II NI NOTTE KENJI OZAWA TODHENEM GEDFREY & TOHTON VACAN ALWAYS BON JOY! JAMBONIEROUNY SECRET MADONIA WARRON SATURDAY MICHT WHIGHELD POLYGRAM L'HISTORIE DE LA VIE DESSE DAVIS SON REGULATE WARREN G & NATE DOOG SLAVID LOVE IS ALL AROUND WET WET WET LOND SHORT DICK MAN 20 FINGERS 2/X STAY ANOTHER DAY EAST 17 LONDON/METHOROME ANNA GET FUNKY C + C MUSIC POISON TOMOYASU HOTEL TOMBRENS HELLO MASAHARU FUKUYAMA MILYICTOR COTTON EYE JOE REONEX 21X NERE COMES THE HOTSTEPPER IHI KAMOZE CIRCLE OF LIFE ELTON JOHN HOLLYWOODWEA COSMIC RUNAWAY DAISUKE ASAKURA PRED AXS FUR HOUSE 8 9 10 GO ON MOVE REEL II REEL QUALITY/OD INSENSITIVE JANN ARDEN AMMOO RIGHT BESIDE YOU SOPHIE B. HAWKINS MUSUKO TAMIO OKUDA SONY DA-YO-NE EAST END YURI EPISSONY ALL I WANNA DO SHERYL CROW AND FILL MAKE LOVE TO YOU BOYZ II MEN IN 6 9 10 WHEN DO I GET TO SING "MY WAY" SPARKS 10 10 ** MAY DON'T HAVE SEX WITH YOUR EX ELEROTIC MERE COMES THE MOTSTEPPER IN KAMOZE ELIMENATION DA DOAT CO OUT OF TEARS ROLLING STONES VACANCEMA PLE MAKE LOVE TO YOU BOYZ II MEN MOTOWNYGE FOREVER YOUNG INTERACTIVE BLOWD MOVE YOUR ASS SCOTER (DE) IS THIS THE LOVE MASTERBOY MACUA 12 13 13 MR. CHILDREN ATOMIC HEART TOPS FACTORS THE SWEETEST DAYS VAHESSA WILLIAMS 14 15 16 17 18

SMAP COOL VICTOR BLUE HEARTS MEET THE BLUE HEARTS MILDRO SHAMPOO WE ARE SHAMPOO INSUIN NETHERLANDS (Sections Maga Top 50) 2/6/95

NO LIMIT IREHE MOORS & DE SMUREEN DE WONDERFUL DAYS CHARLIE LOWNOSE POLYDOR TEARS DON'T LIE MARK' OH POLYDOR WEARON NON JU MARCO BORSATO POLYDOR THE LA-LA SONG TALK OF THE TOWN

VAN HALEN BALANCE WEA THE YELLOW MONKEY SMILE COLLINGA VARIOUS MAX SONY

EXTREME WAITING FOR THE PUNCHLINE POLYDOR

MAX DON'T HAVE SEX WITH YOUR EX E-ROTIC STAY ANOTHER DAY EAST L7 HERCURY STAY ANDTHER DAY EAST 17 WERGER
HYPER HYPER SCOOTER LOU.
ZOMBIE CRAMBERRIES ISLANDAMINOUSY
ALBURS

IRENE MOORS & DE SMURFEN GA JE MEE NAAR ANDRE RIEU STRAUS & CO MUIO MARCO BORSATO MARCO POLYDOR

ERRIES NO NEED TO ARGUE ISLAND VAN HALEN BALANCE WEWWINER MASTRIGHTS SALON DRI. ELV A RIEU PROSURCE SOUNDTRACK THE LIDN KING MERCURY STING FIELDS OF GOLD AM NIRVANA MTV UNPLUGGED IH NEW YORK GETTEN

ANYTIME ANYPLACE JANET JACKSON VIRGINIESMI ALBUMS VAN HALEN BALANCE WARNER DROS, WEA NEW WAN HALEN BALLONCE WARRENDS, MEA NIRVANA MTV UHPLUGGED IN NEW YORK BEGUN PEARL JAM VITALOGY EPICSONY CRANDERDIES, NO HEFO TO ARCHE INJUNESO. GARTH BROOKS THE HITS CANTOLICEM R.E.M. MONSTER WARRE BROS.WEA OFFSPRING SMASH (PITAPH AEROSMITH BIG DNES GEFTENIUM

LUCKY ONE AMY GRANT AL

17

18

19

15

NEV

NEY

NEW

DOY'S II MEN II wellowwere SHERYL CROW TUESDAY NIGHT MUSIC CLUB 12 TOM PETTY WILDFLOWERS WARNER BROS.WCA WEEZER WEEZER DOOR TRACICALLY HIP DAY FOR NIGHT MAKEN JANN ARDEN LIVING UNDER JUNE AMAPGO SOUNDTRACK PLILP FICTION MCANIN

WILD HIGHT JOHN MELLENCAMP MERCHINED
THINK TWICE CELIFE DION COLUMNIAGEM
TURH THE BEAT AROUND GLORIA ESTEFAN DIO

FEELING SO REAL MOST INTERCORD LOVE IS EVERYWHERE CAUGHT IN THE ACT 201 AN ANGEL KELLY FAMILY NEL-STEEDE. CIRCLE DF LIFE ELTON JOHN MERCURNINGLIGAN
PLYING HIGH CAPTAIN HOLLYWOOD PROJECT

RAVE NATION DJ HOOLIGAN EAST WEST HER DAY WHIGETELD 200 CRANBERRIES NO NEED TO ARGUE ISLAND.

RK' OH NEVER STOP THAT. VANGELIS 1492-CONQUEST OF PARADISE DAST WEST WAS AFFENT OF THE HUMP RELATERED.
SIMPLE MINDS GOOD HEWS FROM THE HEXT WORLD WAS AFFENTHEATER WEA

BON JOYI CROSS ROAD JAMESSMEROURY SOUNDTRACK THE LION KING MERCURY VAN HALEN BALANCE WEA STING FIELDS OF GOLD AME EAST 17 STEAM LONDON-WETFOROMS SOUNDTRACK OER KONIG DER LOWEN POURDON JOSHUA KADISON PAINTED DESERT ELVIS PRESLEY THE VERY BEST OF ELVIS AND.A. MADONNA BEOTIME STORIES WARNER GARTH BROOKS THE HITS INTERCORD

RESPECT ALLIANCE ETHNIK DELANE LA CORRIDA FRANCIS CABREL COLUMBIA SYMPATHY FOR THE DEVIL GUNS N° ROSES SETTING NEAT OF THE NIGHT MASTERDOY VALUE SOME BILLY DALK WITH COME OUT AND PLAY OFFSPRING PAS IT'S A RAINY DAY ICE MC POLYGRAM COTTON EYE JOE REDNEX JAKE SOUNDTRACK THE LION KING WALT DIDNEY FRANCIS CABREL SAMEDI SOR SUR LA TERRE NIEVANA MTV UNPLUGGED IN NEW YORK GOTTON SIMPLE MINDS GOOD HEWS FROM THE NEXT WORLD WIGH POLYSPAN
CRANBERRIES NO NEED TO ARGUE SUMO
OFFSPRING SMASH MAS
SOUNDTRACK PULP FICTION MAS
MARIAN CAREY MUSIC BOX COLUMBA

16

17

WHITNEY HOUSTON THE BODYGUARD ANSTA RENAUD A LA BELLE DE MAI YINGH ALAIN SOLICHON CEST DE LA CA. VIDON ACE OF BASE HAPPY NATION BARCLAYPOLYS
JAMIROQUAL THE RETURN OF THE SPACE
COWINGY SORY VAN HALEN BALANCE WAREN PATRICK KAAS TOUR DE CHAP PATRICK KAAS TOUR DE CHARME COLUMNA STEPHAN EICHER NON CI BADAR GUARDA E PASSA PORTAM

HITS OF THE ## U.K.

16 17

33

AUSTRALIA (Australian Record Industry Assn.) 2/12/95 THER HIGHT M.C. SAR & THE REAL MCCOY

ZOMBIE CRANBERRIES ILIAN PURE MASSACRE SILVERCHAIR SONY STAY ANOTHER DAY EAST 17 LONGON HERE COMES THE HOTSTEPPER INI KAMOZE NOW SILVERCHAIR of SELF ESTEEM OFFSPRING SUCCE

BEAUTIFUL IN MY EYES JOSHUA KADISON (1881) HOT HOT HOT ARROW (1251) VA. COME OUT AND PLAY OF SPRIND SHOCK 20 FINGERS FEATURING GILLETTE SHORT DICK A GIRL LIKE YOU EDWYH COLLINS M OH BENDED KNEE BOYZ II MEN MOTOWN BABY COME BACK PATO BANTON VIRIALISM TURN THE BEAT AROUND GLORIA ESTEFAN ENG HERE'S JOHNNY HOCUS POCUS SHOCK

ALL I WANNA DO SHERYL CRDW AMI COMA MAX SHARAM MAINED PUT YOURSELF IN MY PLACE KYLSE MINOGUE

SOUNDTRACK FORREST GUMP EPIC CRANBERRIES NO NEED TO ARGUE ISLAND SOUNDTRACK PULP FICTION MCA JANET JACKSON JANET WOMEN
YANNI LIVE AT THE ACROPOLIS MAS PEARL IAM VITALOGY COCSON

R.E.M. MONSTER WARREN
VAN HALEN BALANCE WARREN HIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN BOYZ II MEN II MOTOWN NARRY CONNICK JR SHE OF THE TWEETH MAN WIDEO WORLD OF SPORTS

BON JOVI CROSS ROAD JAMESOMERCUTY
PAUL SIMON THE PAUL SIMON ANTHOLOGY

ENYA THE CELTS WATHER SOUNDGARDEN SUPERUNKNOWN AME EAST 17 STEAM LONDON THE CULT THE CULT WIGH GREEN DAY DODGEF WARREN

IK TWICE CELINE DION 1910 SET YOU FREE N-TRANCE ALL ARD HERE COMES THE HOTSTEPPER INI KAMOZE

TOTAL ECLIPSE OF THE HEART HICKI FRENCH I'VE GOT A LITTLE SOMETHING FOR YOU MINE BUIN AWAY (MC SAR A) THE REAL MCCOY LOURS REACH UP (PAPAS GOT A BRANO NEW PIG BAG) RIVERDANCE BILL WHELAN SON CALL IT LOVE DEUCE LONDON BUMP N' GRIND R KELLY AND

INDEPENDENT LOVE SONG SCARLET WEA IS COWBOY SONG STING AM DNE NIGHT STAND LET LOOSE NERCOR COWBOY OREAMS JIMMY NAIL DAY WEST EVERY DAY OF THE WEEK JADE GAME ALWAYS AND FOREVER LUTHER WANDROSS ENC.
HEW GENERATION SLEDE MIDE
WE'VE GOT TONIGHT BOR SEGER AND THE
SILVER BULLET BAND CHITCE. CHICK WITH THE EVENINER OF M. MARKET

SHE'S A RIVER SIMPLE MINDS WHOM HIGH HEAD BLUESIA CONSPIRACY BLACK LOVE ME COR A REASON BOYZONE SOURCE TOCCATA & FUGUE VAMESSA-MAE DE WNATEVER CASTS CHEXTON MAKE WAY FOR THE INDIAN APACHE INDIAN

ALMOST SEE YOU (SOMEWHERE) CHINA BLACK WOUNDERFUL ADAM ANT OF WOODLESTOR, AUAM AND 1911
STRONG ENOUGH SHERYL CROW AMM
THE YOUNG OFFEHDER'S MUM CARTER THE
UNSTOPPARKE SEX MACHINE CHROSALS
UNSTOPPARKE SEX MACHINE
CHROSALS
WEEZER GEFFIN

TRAIN OF THOUGHT ESCRIMA PROFESSION
THE GONNA BE STRONG CYNOLLAUFER PRO
SYMPATHY FOR THE OEVEL GUNS NY ROSES

CELINE DIDN THE COLOUR OF MY LOVE ONC SIMPLE MINOS GOOD NEWS FROM THE NEXT THE REAUTIFUL SOUTH CARRY ON UP THE FREE THE SPIRIT PAN PIPE MOCOS POLYER
PORTISHEAD DUMMY GO BEAT
SIMMY NAIL CROCODILE SHOES EAST WEST
M-PEOPLE BIZARRE FRUIT GROWNINGTON

ETERNAL ALWAYS & FOREVER AND US EXTREME WAITING FOR THE PUNCHLINE AND GREEN OAY DOOKIE MITTIES CRANBERRIES NO HEED TO APIGUE MUMO BON JOY! CROSS ROAD JAMESTANIES THE HUMAN LEAGUE OCTOPUS SAIT WEST THUHDER BEHIND CLOSED DOOR DIE R.E.M. MONSTER WARREN STING FIELDS OF GOLD AMM

YL CROW TUESDAY NIGHT MUSIC CLUB THE APHEX TWIH CLASSICT MAS EAST 17 STEAM ACROOM THE CHIEFTAINS THE LONG BLACK VEH. BOY MADONNA BEDTINE STORIES MAYERCAGES NIRVANA MTV UNPLUGGEO IN NEW YORK SCHOOL MASSIVE ATTACK PROTECTION VIRGIN

LIGHTING SEEDS JOLLIFICATION ENG THE MAMAS AND THE PAPAS CAUFORNIA OLIVIA NEWTON JOHN GAIA (ONE WOMAN'S STONE ROSES SECOND COMING GETTER BEATLES LIVE AT THE BBC APPLICATION NOS THE GREATEST HITS MERCURY NEW ORDER THE BEST OF CEMPERS

CYHOLAUPER TWELVE DEADLY CYNS AND THEN SADE THE BEST OF THE

ITALY (Musica e Discrit) 2/6/95

NEW

ALL I NEED IS LOVE INDIANA SAACCWORKVOLUNCE MERAVIGLIOSA CREATURA GIANNA NANNINI ROUND AND AROUND TEP! CAL. LLP
SHE'S A RIVER SIMPLE MINDS VIRGIN
LICK IT 2D FINGERS THIS CONNOWN
ANYBOOY, ANYWHERE GIORGIO PREZIOSO BUSS IL CERCHIO DELLA VITA SPACHA WALTON ANOTHER DAY WHIGHELD ENERGY PRODUCTIONS

HYPER HYPER SCOOTER COC. THINKIN' ABOUT YOU DAYOREAM ENERGI

AI DUMS MARCO MASINI IL CIELO DELLA VERGIHE RICORDI SIMPLE MINDS GOOD NEWS FROM THE

STING FIELDS OF GOLD ALM BON JOVI CROSS ROAD JAMES CRANBERRIES NO NEED TO ARGUE SLAND SOUNDTRACK FORREST GUMP END PADLO ROSSI HAMMAMET E ALTRE... COLUMBIA LITFIBA SPIRITO DA SADE THE BEST OF SADE ENG COLOHNA SONORA IL RE LEDHE MICE DONE SPAIN (TVE/AFYVE) 1/28/95

DANCING WITH TEARS IN MY EYES CABBELLERD MA MISIC ZOMBIE ORORO MAX MISIC

THE REASONS IN YOU NINA CHRYSAUS TAKE A TOKE C+C MUSIC FACTORY SONY SENSITY WORLD JOEY PROSSCIANT R TOUCH ME DIGILOVE HAS MUSIC LOST IN LOVE LEGENO B. GMOCH MUSIC COTTON EYE JOE REDNEX ICA TRANCE LINE COMMITTEE MAY

DANCE TO THE HOUSE TAMBOURINES PINK GHOLD LANDA DALPENNI I ALIDA DALICINI CACCI BON JOYL CROSS ROAD JAMEDANIROUSY CRANBERRIES NO NEED TO ARGUE 15,4ND HERBERT VON KARAJAN ADAGIO KARAJAN

ANA BELENVICTOR MANUEL MUCHO MAS QUE NIRVANA MTV UMPLUGGED IN NEW YORK GETTEN GLORIA ESTEVAN HOLD ME, THREL ME... EPIC M. OLDFIELD SONGS FROM DISTANT... WANNER STING FIELDS OF GOLD POLYBON CARLOS VIVES CLASICOS DE LS PROVINCIA

Hits Of The World is compiled at Billiopers/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, lax 71-323-2314/2316

HITS OF THE WORLD

CUDOCHART HOT 100 NEW ZEALAND (RIANZ) 2/8/95

LU	NOU	IDAN I HOL TOO STAN WHEN
THES	LAST WEEK	SINGLES
1	1 1	COTTON EYE JOE REDNEX JUL
2	3	ZOMBIE CRANBERRIES ISLAND
3	2	STAY ANOTHER DAY EAST 17 compon
4	s	OLO POP IN AN OAK REONEX INC.
5	4	NERE COMES THE HOTSTEPPER INI KAMOZE
6	6	TEARS DON'T LIE MARK' OH LEBANSHOOM
7	10	ALWAYS BON JOY JAMROSMIRCURY
8	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN

THINK THINE CELINE DION OF AL RUMS CRANSFRRIES NO NEED TO ARGUE YEARS N JOY CROSS ROAD IMMEDIATIONS MA MTV UNPLUGGED IN NEW YORK GETTEN DTRACK THE LION KING WALTDSAFFAMERCHIT

STING FIELDS DF GOLD ALM VAN HALEN BALANCE WARREN
KELLY FAMILY OVER THE HUMP HELE MARK' ON NEVER STOP THAT FEELING LIMAN NEW CELLINE DION. THE COLOUR OF MY LOVE. LINC. GREEN DAY DOONJE REPRISE

AUSTRIA (Austrian IFP(/Austrian Top 30) 2/7/95 SINGLES OLO POP IN AN OAK REONEX COMO ZOMBIE CRANBERRIES 19JANO

۰

1

TEARS DON'T LIF MARK DIS 100 YOUR STAY ANOTHER DAY EAST 17 COTTON EYE JOE REDNEX (DM IT'S COOL MAN XXL FEATURING P "COOL MAN"

ODO VADIS IMPERIO (CHO MOVE YOUR ASS SCOOTER (MEDE COMES THE MOTSTEPPER IN KAMOZE

CRANDERBUS NO NEED TO ARCHE STAND KELLY FAMILY DVER THE HUMP (M NIRWANA MTV UNPLUGGED IN NEW YORK CETTON SOUNOTRACK THE LION KING POLYDON BON JOYI CROSS ROAD JAMESDMERCUM CLAUDIA JUNG CLAUDIA JUNG DR

NIE WIEDER KUNST EN EAST 17 STEAM LONDON/POLYGRAM GREEN DAY DOORIE WHISE

SWEDEN (GLF) 2/3/98

1	1	STAY ANOTHER DAY EAST 17 LENDON
2	3	THE RIDE BASIC ELEMENT INHOUSEEM
3	2	ZOMBIE CRANBERRIES (SANO
4	NEW	TEARS DON'T LIE MARK DH POLYDOR
5	\$	HERE COMES THE HOTSTEPPER INI KAMO
6	6	BASKET CASE GREEN DAY WARREN
7	4	LOVE RELIGION U96 POLYDOR
8	NEW	SELF ESTEEM DEFSPRING BORDIFLINE

ORAP ESTEEM DEFSPRING BORDINANE EN JAVEL PA KARLEK GLENMARK/ERIKSSOM STROMSTEDT PARKET OLO POP IN AN OAK REONEX our

ALBUMS
GLENMARK, GRIKSSON, STROMSTEDT 1 NEEDELES NO NEED TO ADOLLE THAT SIMPLE MINOS GOOD NEWS FROM THE NEXT NEW DEECEBRING CHACH LEGER

E-TYPE MADE IN SWEDEN STOCKED SOUNDTRACK PULP FICTION INC. MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COURSES

VAN HALEN BALANCE WARNER
SOUNOTRACK THE LION KING POLYGRAM

PORTUGAL (Portugal/AFP) 2/1/95

WEEK	WEEK	ALBUMS
2	2	CRANGERRIES NO NEED TO ARGUE ISLAND
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK
4	8	VAN HALEN BALANCE WAINER
5	10	VARIOUS SUPERMIX 9 VIDISCO

OW CROSS ROAD ANICO O AURUNHOSA/BANDEMONI VIAGENS

LIVE HERE PAT METHENY GAPTER

HERE COMES THE HOTSTEPPER INI KAMOZE DECEMBER 1963 (OH, WHAT A NIGHT) FOUR

I LOVE THE NIGHTLIFE ALICIA SRIDGES POLYDON HEADLESS CHICKEN GEORGE/CRUISE CONTROL NEW

COTTON EYE JOE REDNEX BMG
ON BENOED KNEE BOYZ II MEN MOTOWN AI RUMS SOUNOTRACK PRISCILLA, QUEEN OF THE 2

SOUNOTRACK FORREST GUMP UND MARRY CONNICK ID SHE ION R.E.M MONSTER WARNES NIRVANA MTV LINPI LIGGED IN NEW YORK CONTO PEARL JAM VITALOGY (PC THE 12TH MAN WIRED WORLD OF SPORTS II I'M
M PEOPLE SIZARRE FRUIT ING

CLIEF DICHARD MITTIST IN S

W	/ITZ	ERLAND (Media Control Switzerland) 2/28/95
ets EEX	LAST	SINGLES
1	1	COTTON EYE JOE REDNEX JNE
2	3	OLO POP IN AN OAK REDNEX JVE
3	2	STAY ANOTHER DAY EAST 17 LONDON
4	6	ZOMBIE CRANBERRIES 19JAND
5	4	TEARS DON'T LIE MARK OH POLYGRAM
6	5	IT'S COOL MAN IXLIPETER "COOL MAN" STEINER PHONOGRAM
7	7	AN ANGEL KELLY FAMILY ONO
8	NEW	CONQUEST OF PARADISE VANGELIS WASKER

NYPER, HYPER SCOOTER COLL.
CIRCLE OF LIFE ELTON JOHN POLYGRAM KELLY FAMILY CIVED THE HUMP OWN SOUNDTRACK THE LIDN KING POLYGRAM
CRANBERRIES NO NEED TO ARGUE BLAND

BON JOVI CROSS RDAD MURCUIN MARK' ON NEVER STOP THAT FEELING POLYGRIAN VANGELIS 1492-THE CONQUEST OF PARADISE NEW VAN HALEN BALANCE WARREN WANA MTV UNPLUGGED IN NEW YDRX CEPTO RYL CROW TUESDAY NIGHT MUSIC CLUB

EAST 17 STEAM LONDON

FINLAND (Seural FP1 Finland) 2/5/95

LAST WEEK	SINGLES
1	KOURIN, KOURIN SIKAODO COLUMBA
3	THE RIDE BASIC ELEMENT EM
NEW	DON'T YOU KNOW PANDORA STOCKHOUSE
8	MOVETRON ROMED & JULIET POLYDOR
2	WESTBAMS HANDS ON YELLOW BOSTICH UNIA
NEW	HERE COMES THE HOTSTEPPER INI KAMDZE

TAIRBILIAELAMAA ISMO ALANKO POKO ANOTHER DAY WHIGHELD TVI THERE IS A STAR PHARAO BANCE POR

ŝ OLO POP IN AN OAK REONEX IN AL BUIMS ERRIES NO NEED TO ARQUE ISLAND DEECEBRING CHACH

BON JOYI CROSS ROAD JAMICOMERCURY 22-PISTEPIRKKO RUMBLE CITY POLYGIA **REMNI IN THE SPIRIT OF HURRICANES** TATE STING FIFTIDS OF GOLD MAN GREEN DAY DOCKIE IS GARY MOORE BALLARDS & BLUES 1982-1994

B PHARAG PHARAG DAY SOUNOTRACK FORREST GUMP ON

CHILF (AFF Chie) 1/95 THIS LAST MEEK ALBUMS

8 9 10

LOS PERICOS PAMPAS REGGAE EM ROLLING STONES VOODOO LOUNGE DW DIFGO TORRES TRATAR OF ESTAR ME IOR INC.

JES LD MEJOR DE LA 100 EN 94 (N HE GREATEST HITS POLYGRAM NEW PATRICIA SOSA SUAVE Y PROFUNDO EM VII MA PAI MA E VAMPIROS FONDO PROFINDO

VARIOUS OF WRIGOING DEC SONIDO MIS BEATLES LIVE AT THE BBC OM LOS FABULOSOS CADILLACS VASOS VACIOS SOM

IUSIC

EDITED BY DAVID SINCLAIR

POLANO: Collage is one of the country's most successful bands. With hits such as "Lovely Day,"

"Wings In The Night," "Living In The Moonlight," and "War Is Over," all taken from its latest "Moonshine" (released on Holland SI Music), the group has proved its popular touch. But its music is not at all middle of the road, and far from simply churning out pop hits, the band exhibits considerable depth and intelligence in its songwriting. Collage was



founded in 1986 by Mirek Gll and Wojtek Szadkowski, who write most of the music and lyrics. The first album, "Basnie" (Fairy Tales), released in 1991, was warmly received, and although the lyrics were same in Polish the album also was released in Italy on the Vinyl Magic label. The band followed it with the self-explanatory "Nine Songs Of John Lennon" and a compilation of previously unreleased material titled "Zmiany" (Changes). Having recruited three new members, including gifted guitarist and singer Robert Amirian, Collage then recorded "Moonshine," this time with all lyrics sung in English. The album cover features the work of the celebrated Polish painter Zbigniew Beksinski, and along with the hit singles, it features several extended compositions or "suites." some of them as long as 12 minutes. These are journeys through a landscape of sound, propelling the listener's imagination across vast tracts of space toward distant, unknown planets. It is highly sophisticated music for people who seek more than

just rhythm and a catchy refrain

SOUTH AFRICA/FRANCE: A Jan. 30th concert at the MIDEM conference in Cannes showed the world music industry assembled there the range of talents it had been missing while South Africa was politically isolated. Senegalese star Youssou N'Dour, who introduced the concert, told the audience: We are going to witness something very powerful tonight." And the four acts on the bill lived up to his words. O'Yaba's blend of African guitars and reggae backbeats kicked a rather staid music business audience out of its shell, if not its seats, with lead singer Feku Alexis leading the band through a trouble-free skank of "Fly Away" and an exalted rendition of "Hallelujah." Tananas, a multiracial five-piece group from Cape Town, reflected that city's mixed heritage, incorporating flamenco-type guitars, violins, tom-toms, and a variety of wooden flutes into a soothing, instrumental, jazz-rock wash. Bayete provided a feast for the eyes and ears, with its traditional African cadences grafted on to a lush synthesizer background and horn section. The group's unmistakably Zulu lead singer, Jabu Khanyile, was as regal as a tribal chief, complete with his bullrush "fetish, in which he says his spirit resides. Part-way through the performance, the whole band launched into a seemingly impo ible, traditional welcome dance, bouncing on one leg while kicking the other. (Non-Zulus are advised not to try this at home.) Rounding off the evening was Lucky Dube, inked to Gallo Records at home and now one of the newest signings to Tabu, Motown's new international label. Dube is an established superstar in his native South Africa, and his international appearances usually have been limited to Reggae Sansplash concerts. Close your eyes during his performance and you could convince yourself that Bob Marley was still alive. With the force of Motown behind him. Dube now has the chance to reach the wider audience he has long deserved-something he has in common with most of his compatriots. DOMINIC PRIDE

GERMANY: With a top 40 single, "Move," and a debut album, "Time To Move," now in its 18th week on the chart, H-Blockx is one of the country's hottest properties. The video for "Move," produced by Doro Rudi Dolezal and Hannes Rossacher, has enjoyed super power-play status on music TV channel VIVA and has been on MTV's Buzz Bin playlist, while the group topped the "Local Hero Germany" viewers poll at last year's MTV European Music Awards in Berlin. Influenced by acts such as Rage Against The Machine and the Red Hot Chili Pep-

pers, the five-piece band from Munster plays a mixture of rock, hip-hop grooves, and rap, which it calls "funk-rap-core." Signed to 'e Glueck's Berlin-based label Sing Sing Records (distributed by BMG Ariola), H-Blockx consists of vocalists M.C.H. and Dave Grave, guitarist Tim T., bassist Gudze, and drummer Mason Fantason, who, between them, boast an average age of 21. Formed in 1991, the band's apparent overnight success is the result of four years of solid touring that earned it underground cult status. Now H-Blockx's achievements as a mainstream, chart act have been confirmed by a nomination in the best newcomer group category of the Echo Awards, to be presented Feb. 14. To promote "Time To Move all over Europe, H-Blockx is planning a spring tour of the Conti

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BEATA PRZEDPELSKA

nent, to be followed by appearances at the Noise Now festival in Düsseldorf in April and the Bizarre Festival in Cologne in August.

IRELAND: "Skipper" (Rough Trade), which is ambitiously introduced as "an impressionistic j through previously undefined musical territory," is a solo album by Daniel Figgis, one of Irish rock's most doggedly offbeat artists. His album, which becomes more accessible with repeated plays. features idiosyncratic sounds produced by harmonium, piano, mellotron, cello, oboe, tuned feedback, radiator(!), and tape loops from recordings made in Figgis' teens. The artist composed, arranged, and produced "Skipper" and is accompanied by musicians such as John Walshe (trumpet), Erica Csibi (viola), Aingeala De Burca (viola), Toblas Borland (flute), and Conor Brady (acoustic guitar). In 1980-81, when he was calling himself Haa Lacka Binttii, Figgis played drums and keycards with the surresistic performance band the Vingin Prunes, whose best known grad-Gavin Friday. Quoted in the book called "Trish Rock" by Tony Clayton-Lee and Richie Taylor, former Prunes manager Kleran Owens (now gaiding Katell Keineg's career) describe. Figgis as "a complete megaloxanaire, self-believer, and self-promotor, which is not a bad thing. His time hear?" come yet." One wonders when it will. KEN STEWART

FRANCE USES MIDEM AS FORUM FOR ISSUES

But, in response to SNEP's call for a minimum retail price, Toubon said, "The single retail price for books [all retailers are forced to follow the retail price suggested by publishers) is currently questioned by European authorities, so there will be a lot of difficulties in creating a similar system for records." Toubon said there will be a reappraisal of the concept of loss-leader sales. and he suggests specific rebates for retailers that offer real service to

To support new talent and help small, independent labels produce and develop new acts, Toubon announced the creation of a fund—the details of which remain to be finalized-that will be partly financed by a percentage of major record com panies' production budgets and by proceeds from neighboring rights.

SNEP says that its endorsement of this fund will depend on all producers, regardless of which professional organization they belong to (SNEP or UPFI), being subject to the same rate Toubon said he expects to reach an agreement with producers' representatives "within the next few weeks

In response, SNEP restated its priorities during a MIDEM press conference the day after Toubon's On SNEP's agenda: the lower VAT rate on music carriers; a stricter retail price policy; the

strengthening of producers' rights an increase in the visibility of national acts on radio and TV, as well as in stores; and reaching a global agreement with artists and musicisns on the use of ancillary rights.

Zelnik says, "This is a global strategy. Our common goal is to make sure that records and music are distributed and exposed in the best con-

SNEP vice president Gilbert Ohavon says his organization's goals are "a fight for the recognition that a record is a cultural good and that it requires a status of cultural speci-

Zelnik says SNEP's concern is to make sure that all the different parties involved in the music industry could live from it-including specialized retailers. "We are not asking hypermarkets to stop selling CDs but simply to sell them better," he says "In the U.K., major, nonspecialized retail chains account for 30 percent of the sales. In France, it is 50 percent. If we could reach 30 percent, that would be great. If we don't act. in a few years, there will be no more specialized retailers in France. On VAT, Zelnik says, "It wasn't something SNEP asked for simply

for the sake of asking for something.

gies that mix text, visuals, and sound

will prove that we are in a total state

of fiscal nonsense."

The arrival of multimedia technolo

Arden, Hip, Dutoit Lead Juno Nominees Dion, Crash Test Dummies, Moist, Young Also Cited

RY LARRY LeBLANC

TORONTO-With five June nominations each, A&M's Jann Arden, MCA's the Tragically Hip, and Quebec classical conductor Charles Dutoit lead the pack of nominees for Canada's 24th annual Juno Awards. to be held March 26 at Copps Coli-

seum in Hamilton, Ontario. Arden, a Calgary, Alberta-based singer/songwriter, has been nominated for top single and top dance recording for "Could I Be Your Girl." as well as for top female, top songwriter, and top video (with director Jeth Weinrich) for "Insensi-

The Tragically Hip, Canada's top alternative-

styled group, has

been nominated for top album and best-selling album, foreign of for "Day For Night"; top

group; and, with Mark Howard and Mark Vreeken, top producer. Additionally, the group is nominated in the fan-voted top entertainer category, in a list voted on earlier by Canadian media representatives.

Montreal conductor Dutoit scored five nominations in just two Juno categories. With the Montreal Symhony Orchestra,

he is nominated for top classical album: large ensemble for the London Records albums "Ibert: Escales, Flute Conand "Shostakovich: Symphony 1 and 15"; and, with the Sinfonietta de Montreal, for "Stravinsky: Apollon Musagete," also on

Additionally, for top classical alum: vocal or choral performance, Dutoit and the Montreal Symptony Choir And Orchestra are both nomi nated for the London Records albums "Berlioz: Les Troyens" and Janáček: Glagolitic Mass And Sinfonietta."

Other top contenders in the 36 Juno categories are Celine Dion with four nominations and Crash Test Dummies, Moist, and Neil Young with three nominations each. The two-hour program, to be tele vised nationally by CBC-TV, will feature performances by Dion (with David Foster), Crash Test Dummies, Sarah McLachlan, Barenaked Ladies, Moist, Charlie Major, Prairie Oyster, and others still to be an-

nounced. In addition, there will be a Buffy Sainte-Marie tribute honoring the Canadian singer's induction into the Juno Hall Of Fame. Hosting the show will be Cathy Jones, Rick Mercer, Greg Thomey, and Mary Walsh, the cast of CBC TV's highly rated satirical series "This Hour Has 22 Minutes," Re-

turning to lead the program for the

third year in a row are the produc-

tion team of executive producer John Brunton and director Joan Tosoni, both of Insight Productions

"It's refreshing to have hosts that are anxious to be associated with the show, instead of us luring highpriced talent scross the border. says Lee Silversides, president of the Canadian Academy Of Record Arts And Sciences, co-producer of the event with CBC-TV. He was referring to past Juno hosts such as actor Rick Moranis and comic Howie Mandel, who are native Canadians but now live in the U.S.

Emphasizing that the upcoming show will mark the debut Juno appearances by McLachlan, Major, and Moist, and that the Sainte-Marie tribute will feature performances by several Canadian artists. Silversides says, "This is an outstanding lineup. We're also hoping to soon announce one, possibly two,

more performance slots." One of the most striking aspects of last year's televised Juno show was the inclusion of performance footage of new roots- and alternative-styled acts. That footage made last year's show more cutting edge, but Silversides says it won't be repeated this year

"We found that to be a very costly undertaking," he says. "With this move to Hamilton, we're severely restricted financially because of the costs of moving the show out of town. We may, however, play snippets of videos of nominees in the best new solo or group [categories].

The Juno move to nearby Hamilton (an hour from Toronto) is only the second time in Juno's 24-year history that the event has been away Toronto. The move was mpted by last-minute labor bickering with stagehand unions during the past two Juno presentations in Toronto Yet to be decided is whether the

event will return to the city for its 25th anniversary next year.

Common sense should dictate that the show in its 25th year should be in the back yard of the industry, but nothing has been resolved at this point in time," says Silversides. Among the expected battleounds this year are the fan-voted top entertainer category, in which Dion, Crash Test Dummies, McLachlan, the Tragically Hip, and Young will compete; the top group category, in which the Tragically Hip. Crash Test Dummies, and Barenaked Ladies are competing with newcomers the Watchmen and

Spirit Of The West; and the top fe-

male country category. In the latter,

perennial winner Micbelle Wright

will fight it out with Patricia Conrov

(who caused a stir last year by beat

ing Wright for top country female at the Canadian Country Music Assn. Awards), veteran Anne Murray, and newcomers Lisa Brokop and Cindy

Considerable streamlining of Juno nominating procedures within the past two years, as well as substantial consultation with major industry figures this year, seems to have eliminated past nomination irregularities. The latter were caused by various category restrictions and convoluted nominating procedures, which bad annually plagued the

Still, the final nominee list, as in previous years, has an omission.

Despite being nominated in the top entertainer and album catego ries, neither Dion or McLachlan is nominated for top female. The reason is that the two singers' albums were used to qualify in the top fe-male category last year and cannot qualify again this year

Here is a partial list of the 1995 Juno nominees: Caeadiaa entertaiser: Ceine Dion, Crash

Test Dummies, Sarah McLachlan, the Trapically Hip, Neil Young. Group: Barenaked Ladies, Crash Test Dum-mies, Spirit Of The Wast, the Tragically Hip, the

Female: Jann Arden, Sass Jordan, Julie Masse, Loreeva McKennitt, Michelle Wnght.

Male: Bruce Cockburn. Colin Jamas. John McDermett, Roch Voisina, Neil Young, Album: "The Colour Of My Love." Celine Dion (Columbia): "Day For Night," the Tragically Hip (MCA); "5 Days In July," Blue Rodeo (WEA); "Fumbling Towards Ecstasy," Sarah McLachlar (Nettwerk); "North Country," the Renkin Family

Single: "Could I Be Your Girl," Jann Arden (A&M); "Mmmm Mmmm Mmmm," Crash Test Dummies (Arista): "Power Of Love." Celine Dian (Columbia); "Please Forgive Me." Bryan Adams (A&M), "Push," Moist (EMI). Country female: Lisa Brokep, Cindy Church, Patricie Conroy, Anne Murray, Michelia Wright.

Country mole: Joel Feeney, George Fox, Terry Kelly, Charles Major, Jim Witter. Country group/due: Coda The West, Farmer's Daughter, Preinie Oyster, Prescott/

Songwriter: Bryan Adams, Jana Arden, Joni Mitchell, Nail Young, Greg Keeler and Jim Cuddy (of Blue Rodeo). Producer: Arnold Lanni; David Foster;

Mark Howard, Mark Vreeken, end the Tragcally Him-Pierre Marchand: Robbia Robertson Best new solo ertist: Susan Aglukark, Sara Craig, Bavid Gogo, Eric Lapointe, Andrew

Best new group: Big Sugar, Farmer's Daughter, tha Ghandharvas, Moist, Wild Best-selling Francophona album: "Coup da Tête," Roch Voisine (Star); "Decheinée,"

Frenca d'Amour (Tacca Musiqua); "Johanna Blouin Chante Niel," Johanna Blouin (Produc-tions Johanne Blouin); "Obsessioa," Eric La-pointe (Gamme); "Y," Lynde Lemay (WEA), Best-selliag album (foreign/domestic): "August And Everything After," the Counting Crows (Geffen); "The Colour Of My Love," Ce-line Dios (Columbia); "Bay For Night," the

Tragically Hip (MCA); "The Sign," Ace Of Base (Arista); "Vs.," Paarl Jam (Epic). Hall Of Fame Award: Buffy Seinte-Marie. Award: Louis Applebaum

Billegard

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tional Buyer's Guide: The worldwide music & video business-to-business directory jampacked with record & video co's,

music publishers, distributors & more. \$109

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3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$125 4. International Tape/Disc Directory: All the info on professional services &

supplies for the audio/video tape/disc industry. \$45

k: The most comprehensive resource of business-to-business listings for the Nashville region & country music

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business contacts in the Latin music market. \$60

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U.K. '95: GOOD NEWS IS ALL AROUND

By Thom Duffy

When the leaders of the U.K. record business gathered last summer at the annual meeting of the British Phonographic Industry trade group, something a bit unusual was on the agenda: Good news.

Since the late 1980s, the British music business has been battered by recession at home, and resistance to its new artists in America. The past two years have brought a burdensome British-government inquiry into CD pricing, and the George Michael/Sony court battle which challenged the industry's contract practices.

But by mid-1994, the Monopolies and Mergers Commission had eleared the record business of charges that it keeps CD prices artificially high, and a High Court judge had stymied George Michael in his bid to break his Sony contract. The record business in Britain turned its attention back to the business of making records. And in

1994, it did so with increasing international success.

Pink Floyd's album "The Division Bell" rang up some 7 million sales worldwide, emerging as the British blockbuster of the past year.

Wet Wet's single "Love Is All Around" circled around the globe. The stories in this Billboard Spotlight confirm the scope of current achievement of Brits Around the World: Scal in America; Oasie in Japan; The Rolling Stones in Argentina; Blur in Swederi; M pose loi New Zealand; East 17 in Australia; Siltiskin in Germany. And these are but a few examples of UK. Latent abroad.

"There's been this question mark over U.K. artists and their potential overseas, and there's no getting away from the fact that the percentage [of U.K. success] has been down," says Rupert Perry, chairman of the British Phonographic Industry, and president/CEO of EMI Records U.K. and Eirc. "But when we get the final numbers for 1994, we will see that has started to

climb back up again."

At the BPI general meeting last July, Perry reported that the turnaround had already begun. Although the album-chart share of U.K. artists in North America dropped from 190% in 1989 to 14.3% in 1992, it had edged up slightly to 14.9% in 1993. Similarly, while the album-chart share of U.K. acts in Europe dropped from 35% in 1989 to 29.8% in 1992, it moved upward to 31.1% in 1993.

"We've gone through a very tough time with the recession and our A&R investments not coming through," says Perry, speaking of the British music industry at large. As a result, he believes, "people have gotten far more knowledgeable and focused about what we do."

The chiefs of the other major U.K. record companies share similar views about the difficulties that British artists have faced in recent years and the renewed determination of the industry to overcome those obstacles.

Continued on page 48

1995

BRIT AWARDS

Nominees

PAGE 48

VID DIRECTORS PROJECT 'BRIT VISION' WORLDWIDE

By Deborah Russell

The genesis of the music video as a pop-culture phenomenon can be traced to its roots in the British music and television industry of the mid-1960s.

At that time, top British rock acts were among the first artists to rely on video clips to fill their slots on music shows such as "Top Of The Pops," when tour schedules precluded an

such as "top Of the rops, when four senedules precluded an in-studio appearance.

Among the earliest conceptual and often surreal clips, which foreshadowed the artistic evolution of the video form, were the

foreshadowed the artistic evolution of the video form, were the Kinks' "Dead End Street," the Who's "Happy Jack" and the Beatles' "Penny Lane," all first programmed between 1966 and 1967. So when the music-video industry truly was hatched in 1981 via a

24-hour; New Work-based cable network called MTV; it was only logical that a cadre of directors who had all been wearned on pop music and television in the U.K.—including David Mallet, Keith MacMillan, Brian Grant, Steve Barron and Julien Temple—would emigrate to the U.S. for further develop a "British vision" in this new pop medium.

"The '60s and '70s 'Swinging London' was a fertile time and place

for new ways of looking at things," says Christopherson, a British director who is represented in the U.S. by Squeak Pietures, based Studio City, Calif. Since launching his career as a director in 1986, Christopherson has recled clips for Nine Inch Nails, Rage Against The Machine, Erasure and Ministry.

"Those who came up in that system naturally gravitated toward L.A. and New York," Christopherson says. "I like working in the U.S. because of the cutting-edge technology available here. People are more prepared to fund experimental projects. In

Britain, [music executives] are more conservative and don't spend as much money."

BI-COASTAL TEMPLE

Temple, whose first film was the seminal Sex Pistols documentary "The Great Rock 'N' Roll Swindle," made an early mark on MTV with the Stray Cats' video "Stray Cat Strut." He now works out of the LA. and U.K. offices of his own Nitrate Films, and his credits run from videos for Kenny Rogers to Judas Priest.

"I started out of film school, and I naively thought the British film industry could work at that point," Temple says. "But the industry doesn't really function the way it should. A number of directors simply were forced to leave Britain and make a living in a place where the pecole snoke English."

However, Christopherson notes that he often faces differences in the sensibilities of the two countries. "Sometimes I find that I'm asking for something that

Continued on page 48

best group in the world

Best British Group Best Album by a British Artist - "Parklife" (2 x Platinum) Best Single by a British Artist - "Girls and Boys" Best Single by a British Artist - "Parklife" Best Video by a British Artist - "Parklife" Best British Producer - Stephen Street - "Parklife" Eternal Best British Group Best Album by a British Artist - "Always and Forever" (4 x Platinum) Best British Dance Act Best British Newcomer Pink Floyd Best British Group Best Album by a British Artist - "The Division Bell" (2 x Platinum) Best British Female Solo Artist Kate Bush Sinead O'Connor Best International Female Solo Artist Morrissev Best British Male Solo Artist



EMI RECORDS GROUP UK & EIRE

sound with vision



Brits Around The World

Continued from page 45

"There has been such a strong alternative movement in the States that it has tended to keep a lot of other bands out of America," says Paol Borger, chairman of Sony Music U.K.

"That's the challenge that non-U.S. artists have been finding. It's a '90s phenomenon, and how long it will go on is impossible to say But meanwhile, back in the U.K., adds Burger, "Creatively, it is getting more exciting. You're hearing new bands who are interesting

and have something to say The alternative-rock phenomenon in America emerged from local usic scenes in cities such as Seattle where bands could nurture their talent for years in relative isolation. A similar scene is impossible to agine in Britain. "The glare of the spotlight is on you before you can blink," observes Roger Ames, chairman of PolyGram Records U.K.

"That's just a fact of life of living in a media-saturated market." However, the British record business has finally begun to regard its own music press with a bit more perspective. The days when reading reviews in Melody Maker and the

New Musical Express substituted for real A&R scouting Much of Britain's future artist development shroad will hines on the success of its acts at home "I think it's 90% down to the demographics of a country at the time," says Ames, "We have a healthy surge in the youth market now."

Among the most notable trends evident in the statistics presented at the BPI meeting is that British repertoire continues to do much better in Europe overall than in North America.

The record companies all start with a very glo al view," says John Preston, chairman of BMG Records U.K.. But he and other label executives confirm that opportunities to build international careers for U.K. acts are greater across the English Channel than across the Atlantic. "And our simple logistical barriers are much lower there," he adds

Within Britain, a good deal of the artist development continues to take place through A&R-savvy independent labels such as Creation Beggar's Banquet, Acid Jazz, Mute, 4AD, Pulse 8, Internal and China, to name but a few. Within the U.K., each label reaches retail through independent distributors such as Pinnacle, 3MV, Vital and Granevine Outside of Britain, these companies also recognize the difficulty of breaking new artists.

"We've always paid a great deal of attention to the rest of the world outside the U.K.," says Daniel Miller, founder of Mute Records, noting that his label's artists hail from territories ranging from Australia to Slovenia, as well as from the U.K. Mute drew notice in Britain in 1994 with the signing of Mercury Music Prize nominees Prodigy. Bot the company also has bolstered its A&R operation in the U.S., and Miller describes Mute today as a British-based independent record company with a global agenda. "When we're planning artists" careers," he says, "it's very much on an international basis

That vision is shared by Britain's music publishers, who also are involved in developing international careers of U.K. acts before a single record has been cut. Peter Reichardt, managing director of EMI Music Publishing, recalls that his company signed Elastica in 1992. The band's debut album, on Deceptive Records in the U.K. and through Geffen worldwide, bows next month. "I think we have a responsibility to develop artists just like a record eompany," says Reichards

Publisher-led artist development in the U.K. has continued to involve links between recordings and other media with international licensing potential, as illustrated by Zomba Music's work in the past year on the soundtrack to the U.K. television series "Crocodile Shoes" featuring Zomba writer Jimmy Nail. Zomba managing director Steven Howard recounts how the company was involved in all aspects of music supervision for the series, from teaming Nail with co-writer Brendan Croker to providing incidental music from the Zomba library. The series soundtrack and title song have been hits in the U.K., and it's expected the series will be licensed to Australia and Canada in the coming year, to Nail's benefit.

Britain also continues to serve as an international launching point for artists of other nationalities signed through U.K. record or publishing companies. Dave Massey, creative and international manager for Hit & Run Mosic, cites the company's achievement in the past year with Marie Claire D'Ubaldo, an Argentina-born singer who is signed to a publishing deal with Hit & Run, has a record deal with Polydor in the U.S. and went to No. 1 in Italy with her single "The Rhythm Is Magic.

Among U.K. music companies, the retail chains of HMV and Virgin also must be acknowledged for their international presence. They can play a role in building the profile of British talent abroad. For example, the Charlatans, the Proclaimers, Eternal, M People, Take That, Boy George, Del Amitri and Hothouse Flowers are among the U.K. acts who have staged in-store performances in the past year at HMV locations from North America to Australia

"We see this involvement as an essential element in the relationship between us as music retailers [and] artists and record companie Continued on page 50

THE NOMINEES

The following are the nominations in key categories for the the awards ceremony at London's Alexandra Palace. A broadcast of the event, produced by Initial TV, will be shown the following evening by Carlton Television on Britain's ITV network, and syndicated to international markets by PolyGram Television International.

REST ALBUM BY A RRITISH ARTIST



Bell" was the blockbuster of 1994 by a British act, seiling more than 7 million copies worldwide and reaching No. 1 in some 15 countries, from the U.S. to Europe, Australia to

lur - "Parklife" (Food/EMI) Eternal - "Always & Forever" (EMI) Massive Attack - "Protection" (Wild Bunch/Virgin)
Oasis - "Definitely Maybe" (Creation/ Sony)

Pink Floyd - "The Division Bell" (EMI) 1994 Winner: Stereo MC's -"Connected" (4th & B'way/Island)

REST RRITISH NEWCOMER

Eternal PJ & Duncan

Portishead 1994 Winner: Gabrielle

REST BRITISH MALE ARTIST

Eric Clapton Elvis Costello Morrissey

Seal Paul Weller 1994 Winner: Sting

REST BRITISH PEMALE ARTIST

Kate Bush Des'ree Michelle Gayle Eddi Reader Lisa Stansfield

1994 Winner: Dina Carroll

REST BRITISH GROUP

Eternal M People Oasis

Pink Floyd 1994 Winner: Stereo MC's

BEST BRITISH DANCE ACT

Brand New Heavies Eternal Massive Attack

Prodigy 1994 Winner: M People

REST BRITISH PRODUCER

Ed Buller Flood Nellee Hooper Trevor Horn Stephen Street

1994 Winner: Brian Eno

REST RRITISH VIDEO

Blur - "Parklife" (Food/EMI) Burr - "Parking" (Pood/EMI)
Jamiroqual - "Return Of The Space Cowboy" (Sony)
The Rolling Stones - "Love is Strong" (Virgin)
Seal - "Prayer For The Dying" (ZTI/Warner)
Suede - "The Wild Ones" (Nude)
1994 Winner: Take That - "Pray" (RCA)

VIDEO DIRECTORS Continued from page 45

seems perfectly reasonable, normal and accessible, and the [American] art director or the cameraman will be deeply shocked by what I'm suggesting," he says. (Christopherson's video for the Body Count track "Born Dead," featuring a 4,500-gallon vat of blood, was not serviced to American outlets.)

"It's been educational

Unfortunately, con-

and not MTV U.S.," he

explains, eiting "Born

However, the signifi-

cance of American air-

Dead" as an example

tion often is the name

tion," he says.



Film-to-video-to-film: Julien Temple

play may decline in the future, as MTV, VH1, the Box, CMT and TNN expand into international territories and adjust their programming accordingly. Meanwhile, such networks as MuchMusic in Canada, Viva in Germany, Z-TV in Sweden and Channel V in Asia,

among others, are steadily gaining viewers in their own markets For now, "Everyone wants to make it in America," says the British director known as Zanna, who works in the Sublime division of London's Limelight Films. "But I think the U.K. is where the heart

is.' This is where you can do the most interesting work in the world." Few directors are lucky enough to make it in America while main taining a career outside the production hobs of New York and L.A. But Matthew Amos, a British director represented in the U.S. and U.K. by Propaganda Films, gained acclaim in 1991 when his video for the Jesus Jones hit "Right Here Right Now" exploded via MTV in the

Since then, Amos has been able to carve a niche directing clips for such British bands as Blur, Stereo MC's and Primal Scream, often for specific release in America "People working in the U.K. do have to consider there's a sort of

feel for American video," says Amos. "Many American videos have tended to be more narrative-based, while British clips are more ideabased. I've been lucky to have had very successful videos in America that haven't been made for America.

FORMULA VS. FUNKY Paul Boyd, another British director with Propaganda Films who

lives in the U.S., comments, "Regardless of how American or global your work might seem, people will have a prejudice and think your stuff will be more artsy fartsy because you're British." Zanna counters that this perception is a good thing. A photograph-

er-cum-director who has filmed videos for Simply Red, Bryan Ferry, Crowded House, the Pretenders and Francis Dunnery, Zanna describes British video as "more funky" while American clips are "formula." She eredits the influence of fellow British auteur and acclaimed video director Sophie Muller, who created a strong visual identity for Annie Lennox on the 1992 album "Diva," and Continued on page 50



WAKING UP THE NEIGHBOURS '

SEARCHING

brand new



cranberries'FOR





Brits Around The World

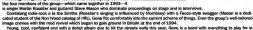
A Jungle General, An Inevitable Celeb & A Punkette Quartet

ICKS TO CLICK

David Sinclair picks the up-and-coming U.K. acts likely to draw international attention in 1995. His choices in previous years have included Pulp, Therapy?, Suede. PJ Harvey and Apache Indian.

Seeking to join Blur and Pulp in the league of fashioneble, fourletter bands is London-based quartet Gene. With three singles to its credit-the most recent being "Sleep Well Tonight" (Costermonger), which peaked at No. 36 on the U.K. singles chart-Gene is elready being tagged in some quarters of the British music press as the Next Big Thing.





GENERAL LEVY

When his recording of "incredible" (Renk Records), in collaboration with M-Beat, charted in the U.K. last summer, General Levy became the first mainstream star of the jungle scene. But the 24-year-old General (ake Paul Levy) has long been considered one of Britain's most talented MCs.

Born in Herlesden, North London, he started DJing on the capital's reggae sound systems while still at school. He signed his first deal in 1989 with Claphambased reggae independent Fashion, and a string of well-received, underground singles ensued. In 1992, Lovy signed to DJ Tim Westwood's Justice label (through Virgin) and spearheaded the rise of British raggamuffin/dancehall music with sin-iges including "Heat" and "Breeze" and a debut album, "The Wickeder General." His exuberant, tongue-twisting style of rap, peppered with distinctive hiccup-ping noises, has proved ideal for the super-fast house and hip-hop beats that are the defining feature of jungle. Watch Levy's star rise as the jungle scene explodes



out of London in 1995

MANAGEMENT of a publicity biffer at the end of 1983 cut of all proportion to its moisest schiemements, four-piece punkette group Electrical projects all as last to release less believed believe through Ceffort Records in the U.S. March 12. More then just e snappy name, the band has revealed its potential with three notable singles, the most recent of which, "Connection" (Decoptive/Nita), peaked at No. 17 on the U.K. singles chart tost October.

Continued on page 52

GOOD NEWS

Continued from page 48



dence about British music that is now manifesting [itself] in the artistic and business communities — and it's the same across every genre." He counts fellow British director Tim Pope, the eye behind

and our custumers," says Stuart McAllister, chairman and chief

ness in the world market, at a time when the reality of its strengths

tions for this year's Brit Awards ceremony: "There's a new confi-

attitude within the British business after announcing the nomi

Rob Dickins, chairman of Warner Music U.K., addressed the new

Overall, perhaps one of the broadest challenges facing the British music business in the '90s will be shaking off the perception of weak-

executive of the HMV Group.

are increasingly clear.

VIDEO DIRECTORS Continued from page 48

Howard Greenhalgh of Why Not Films, whose credits range from the recent Soundgarden hit "Black Hole Sun" to videos for Sting, Enigma, Suzanne Vega, Amy Grant, Basia and Pet Shop Boys.

"I have to say, the British and European contingent is winning hands down on freshness," says Zanna. "It hurts me when I see blue and tobacco-yellow videos that come out of America." Temple is reluctant to ascribe a generalized 'British vision' to U.K. directors. But he notes that they benefit from both a cultural affinity with the U.S. and "interesting distance...that allows us to understand America, to still have a fresh eye."

MULTI-CULTI POSSIBILITIES And Paul Boyd at Propaganda moved to L.A. three years ago,

he says his British vision was affected by America's multicultural consibilities

"A lot of my work has revolved around studies of people as a result of coming [to the U.S.]," says Boyd, whuse credits include videos for the Cult, Seal, Digable Planets, Lenny Kravitz and the recent Des'ree clip "You Gotta Be," a project he vigorously pursued.

several Cure clips, as a major influence. "Pope's videos seem very personal and intimate. I've always been inspired to see how bands visually interpreted their work," Boyd says. "I like to talk to the artist before I write a concept. Making a video is a collaborative effort."

After years of collaborating with musical artists, Boyd is looking to collaborate with acturs as he pursues his film project, "Ultimate American." Similarly, Temple found the music-video medium to be an apt training ground fur the film business. The "Absolute Beginners" director is currently in post-production on the Mickey Rourke/Tupac Shakur movie "Bullet," which allows him little time for music-video production.

However, numerous U.K. directors continue to bring a distinct perspective to music videos, including the Medialab/Chelsea Pictures crew of Kevin Godley, Brett Turnbull and the team Max & Dania; DNA's Piers Plowden, Aidan Hughes and the director known as Brute! from H-Gun; Nick Egan and Peter Care from Satellite; Jack Scott at Black Dug; the Big TV! team at Palumar Pictures; and Wiz at the Oil Factory, to name just a few. The industry suffers no lack of talent from the U.K. as the music-video medium continues to captivate the imagination of British directors.

OASIS IN JAPAN

m: "Definitely Mayt H K I shalt Constion D Publishing: Creation Se

here by Epic/Sony on Sept. 18, the act's debut a "Definitely Maybe," has sold more than 80,000 copie



considering the comp lack of airplay that Oa other new British ba ved in Japan.

The five-piece rock band from Manchester is signed worldwide to Sony Music Entertainment through its

re division and is licensed to Creation in nal sales of 650,000, according to Sony. as Oasis in Japan is creating the sense of excitement that

es news about a new act to spread by word of mouth Other British bands who have recently tapped into the mese market in this way are Primal Scream, Sueda, Ned's Atomic Dustbin and Echobelly. "There are lots of hard-core British rock fans in Japan," says Epic/Sony A&R staffer Nobuyuki Kondo. Such fans are constantly on the lookout for the latest music from the U.K.,

and this past summer it was Oasis who grabbed their atten-Before the release of "Definitely Maybe," Epic/Sony gave

Japhnese fans a sample of what was to come with a six-song mini-album titled "Supersonic," released in July, feasong mminional used Supersonic, receased in July, rea-turing different songs than the U.K. version. One track, "Live Forever," made it to the Top 10 on FM station J-WAVE's Ploneer Tokio Hot 100, which helped "Supersonic" 25,000 units—unusually strong sales for an EP by a defew music fans had yet heard of.

banot rew music rains rain yet neared or. However, without wider radio airplay, and with only peripheral support from TV music channels MTV and Space. Shower, the most important source of information about the band has been specialist music magazines such as Rocking On, Crossbeat, Music Life and Music Magazine import-oriented record stores, such as Tower, HMV,

Virgin and Wave, also played a key role in breaking the band in Japan, Kondo adds. Building on the presence Oasis has established in Japan,

Budding on the presence Dask has established in Japan. Berichony released enother els-song IP. Whatever, in Epichony released to the present of the present of the present to the present of the Present and the Present become a Top S this in the IAL. It is packaged on the EP with a cover of the Bendere 'I Alm the Wallers' media during the board's toor of Japan in September. At that there, but select present the standard Table - Nego-th Hard the Present Present and the Present the first time. The tour was a resourcing success, and Once is scheduled to do another unifor through Japan this enough, Julying larger venues in the three aforementationed freedom present the present the present the present present the present the present the present the present the present the present present the such regional contents as Support and the present the present present the true the present present the true the present present the present the

-STEVE McCLURE

SEAL IN THE U.S.

U.K. Label: ZTT/Sire/Warner Bros.
Publisher: Perfect Songs/Beethoven Street

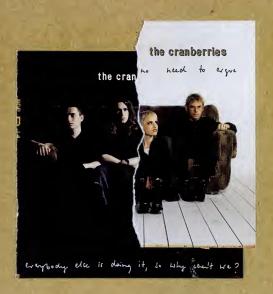
A pocketful of Gram tions, including one for album of the year, highlighted a successful return for Seal to the American ket in the past year. His sec-



of razzle-dazzle," says Howie Klein, VP of Warner Bros. and managing director of Sire Records in the U.S. However, while acknowledging the effort that the American company placed behind Seal, Klein adds, "It was so much less what we did and so much more the quality of the record itself. Everything we've done to make it happen was just follo the reality of the quality."

Kiein credits the efforts of Warner Bros. promotis Stuart Cohen, who had his staff "working between alter

7 MILLION AND COUNTING... Who's arguing?



EVERYBODY ELSE IS TRYING IT, SO WHY CAN'T THEY?

MANAGEMENT: THE LEFT BANK ORGANIZATION



Island Records Worldwide: Far from the mainland

Brits Around The World

Paul Kennerley: A British Songwriter Abroad

A CIVIL WAR CONCEPT-ALBUM PUT HIM ON THE ROAD TO NASHVILLE AND SONGWRITER STARDOM BY PETER CRONIN



NASHVILLE-How does a kid from the the small town of Hoylake in the north of England become one of Nashville's most successful and decorated songwriters?

In the case of Paul Kennerley, a writer whuse country hit-list runs from Johnny Cash to the Judds to Marty Stuart and beyond, the answer to that question lies somewhere in the grooves of a Waylon

lennings record. "When I started to write songs, it was very much with Waylon in mind," says Kennerley, a British expatriate who now lives in Music City, USA. "For an Englishman to write country lyrics about situa tions in England is impossible, so I hit upon the idea of couching it in this Southern roots thing."

In 1976, amateur songwriter Kennerley left his job as "an appallingly bad layout artist" to pursue his musical muse full time. Putting the above theory into practice, he emerged from the woodshed with a pocket full of songs centered around the American Civil War. With nothing to lose, Kennerley shot for the moon and mailed a tape to producer Glyn Johns.

"I'd seen his name more than any other on the backs of my favorite records, so I found out where he lived and sent him a tape, Kennerley says. "Five weeks later, he called me up and said, Tve heard your tape and I'd really like to make a record out of it.' I was incredibly lucky.

White Mansions," the resulting "concept album," was released on A&M records in 1978 and featured performances by Eric Claptun, Jesse Colter and yes, Waylon Jennings. Kennerley signed with Rondor Music, at that time the British publishing wing of A&M. Although critical acclaim far exceeded sales figures, "White Mansions" linked Kennerley into the Nashville songwriting com munity, where his hare-bones country songs became hits for Jennings, Johnny Cash and Tanya Tucker.

"BORN TO RUN"

In 1982, Emmylou Harris took Kennerley's "Born To Run" to No. I un Billboard's Hot Country Singles & Tracks chart. The song was a leftover from "The Legend Of Jesse James," the follow-up album to "White Mansions," which featured Harris. The couple became romantically involved shurtly after Kennerley's move to Nashville in 1983 and were married in 1985. They have since divorced.

Kennerley's relationship with his publishing company, however, has survived. Today he is signed to Almo Irving, Rondur's stateside affiliate, and worky closely with Nachville VP David Conrad. It was Control who in the early '80x introduced the struggling sonowriter to producer Brent Maher, who had just started working a new female duo called the Judds.

"I got on a lucky thing with them," says Kennerley. "I only wrote seven songs for the Judds, and we had six No. I hits. The other one was No. 2!

With a passel of hits and songwriting awards under his belt, Kennerley has opted to watch the past few frantic years of Nashville's country music boom from the sidelines, getting into, among other things, "a lot of young bands like Jesus & Mary Chain

"I still listen to a lot of Sex Pistols," he laughs. "In the last few years, I have not really participated in mainstream country music. But I'm writing again and fooling around in my studio once more "

SEAL Continued from page 50

ingla] 'Prayer For The Dying.' But it was the push at alteren we first talked about Seal going to alternative radio, a lot of people in our senior meetings felt it wasn't really an alternative record," he notes. "The truth is, "Seal" ally doesn't sound like what an alternative station would like these days. But Jim Dickson, the head of alternative for Warner Bros. promotion, said, 'Just let me run with this thing!' Never in a million years did we think we'd get it to No. 1 [at the format], and he did it."

The key to kicking off Seal's success at alternative radio was a performance by the artist on the patio at Warner Bros. headquarters in Burbank, Celif., for which Los Angeles bros. headquarters in Burbank, Clair, for which Los Angeles modern-rock station KROQ gave away tickets to listeners. 'They just loved the record," says Klein of KROQ, "even though it doesn't sound like them. But that's how wa worked it everywhere." Seal's concert tour, which included some dates ope

for the Rolling Stones, helped immensely, Klein adds. "Everywhere he played, he went over the meter," he says. 'He didn't really do a tour last time (when Seal's debut album was released in 1991). This time, it just did it for

The year-end holiday shopping season boosted "Seal" further, Klein explains. "A lot of Seal fans bought it right away, and it's been a steady seller. It wasn't a "teen" record, dults don't buy the first day. Over Christmas, it really

"Seal" has been certified gold in the U.S. (500,000 units) and, according to Warner Bros, has surpassed the 1-million platinum mark when record-club sales are taken into account. Exposure through Seal's Grammy nominations is ected to propel sales higher still as a second single, "I'm Alive," is promoted to U.S. radio.

.... HM DECCMAN

PICKS Continued from page 50

Led by singer-guitarist Justine Frischmann, who previously enjoyed a brief tenure as a member of Suede, Elastica specializes in terse, two- or three-minute songs that somehow incorporate lots of eccentric twists and turns without ever losing their impatient thrust. It's a brittle style rooted as much in the tradition of great English art-rock bands such as XTC and Wire as in the heady excitements of mainstream punk. But whether Elestica becomes a star attraction or not, there is more than enough substance and joy in its music to sustain the group well



with a silky, faisetto voice end en ebsurd quotient of natural star quelity. The question is not whether David McAlmont will succeed, but how big a celebrity is he going to be?



beyond its precarious "medie darlings" phase.

Born In Croydon, South London, In 1967 and raised for part of his childhood in Guyana, McAlmont first made his mark on the London pub circuit in a band called Thieves. A flamboyant, Medusa-haired, 6'4" presence, described as "Massai warrior meets ballet dancer," the singer steered Thieves into the critics' presence, described as "flassass warron meets before an about "me single" settled sherves into me cross-hearts, but file of use with its partner and co-written in the group latiner an about mest enclased.

If the present of minity presented them on his own exportance shebut albourn less month, arrong elization, and finally presented them on his own exportance shebut albourn less month. Arrong elization of elization is considered in the control of the present of the state of the st

Convened in Londondarry in 1992 and managed by ex-Undertones drummer Billy Doherty, Schtum is the latest band to emerge from the strife-torn streets of Northern Ireland with a mis-sion to burn. Having released its debut EP, "Digging Holes" (Big River Records), in February 1994, the four-piece embarked on an intensive schedule of gigs including high-profile slots supporting



Menic Street Preachers and Riur. On stage, Schtum's singer Christian McNelll lurches about.

guitar-driven sound and sure-footed, pop-rock writing style.

screaming and ranting with e fire-breathing passion that recalls some of the more extreme work of That Petrol Emotion (another Irish band connected to the Undertones). And although Schlum's sound is more carefully crafted in the studio, its most recent single. "Corrupt Cop," predictably gamered zero airplay thanks to a lyric generously littered with profanities. But the group has a muscular Sound and a distinctive, dangerous edge which has already attracted a small but devoted following.

Like a missile about to detonate, Schtum could hit the heights if it will let itself be pointed in the right direction.

ECHOBELLY

Already a major auccess atory in the U.K., Echobelly is the London-based group led by Anglo-Asian singer Sonya Aurora Madan and Swedish guitarist Glenn Johannson, Formed in 1992, the band released its debut EP, "Bellyache" (Pandemonium), to immediate acclaim before signing to Fauve (through Rhythm King). Preceded by "Insomniac"—one of the best singles of 1994—the band's first elburn, "Everyone's Got One," soared into the Top 10 on the British chart last August.

Now, with "Insomnlac" featured on the soundtrack of the hit movie "Dumb And Dumber," Echobelly looks set to make waves further afield.

Although Madan's phrasing occasionally betrays a Morrissey influence, she is e resourceful and unusually sparky singer with a style



that is all her own, Likewise, various attempts to lumber Echobelly with last year's "new punk" tag hardly do justice to the band's crisp,

THE ROLLING STONES IN ARGENTINA

U.K. Label: Virgin Records Publisher: Promopub B.V.

To coincide with the Rolling es' sold-out shows this m in Buenos Aires, EMI Argentina has ed Mick, Keith & co. as Giants Of Rock And Roll." And for once, record-company

hyperbole approximates reality in the marketplace, as Rolando Hernandez, marketing direc-tor of EMI Argentina, explains. "Argentina is very heavily into the Stones," he says, "because they are a group that belongs to the masses.

Hernandez supports his claim by pointing out that nearly every soccer club in the Argentinian capital of Buenos Aires, where nearly half of the country's 33 million people reside, boasts a cover band that plays songs recorded by the Rolling Stones. In addition, Hernandez says that virtually every neighborhood in the city has a bar na

er-enduring rock 'n' roll band.
"What's also strange," he adds, "is that 30 years later,
gentina still talks about the rivalry between the Beatles and the Stones, which is very curious because Beatles records are fading from the market. It's funny, when the concerts were first announced several months ago, people concerts were first announced several months ago, people started writing graffill everywhare that said 'Argentina'Stones or 'Argentina'Beatles.' While fan loyalties may be divided between the Stones and the Beatles, there is no question the Stones far outsell

In advance of the annou ncement of Stones concerts by

Argentina's top promoter, Daniel Grinbank, EMI re-releas the band's 18-track greatest-hits package "Jump Back." The compilation sold 60,000 units, reports EMI, ea a platinum sales award. Moreover, the Stones 1994 album, "Voodoo Lounga," went platinum within a week of its release and now is nearing double-platinum, according to the record company. "Argentina was the third country 'Voodoo Lounge' went platinum," says Hernandez

Though he declines to speculate how many "millions of albums" the Stones have sold in Argentina through their career, Hernandez estimates that total album sales by the band in 1994 alone, including back, catalog, reached 400,000 units. "Yoodoo Lounge" is the first Stones album eased under the band's worldwide deal with Virgin

BBCONLIVE

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Brits Around The World



Brits Around The World

Continued from page 54

"Parklife" reached No. 8 on the Swedish alb d has surpassed sales of 15,000 in the market, which perg notes is "very good for that type of band." ur is now picking up sales for "Parklife" across Euro --- MIRANDA WATSON

M PEOPLE IN NEW ZEALAND

Album: "Elegant Slumming"

U.K. Label: deConstruction/RCA Records

Publisher: BMG Music/EMI Music/ Wan Womer Chappell

Timely singles promotion, a national-television ad campaign, dance-club nights and excellent press coverage ell combined to give M People e No. 1 elbum in New Zeelend with "Elegent

We're proud of being the only ritory to give M People a No. 1 their 'Elegent Slumming'

nut director of BMG New d. "But the album had great legs at radio seland. "But the elbum had grest legs at radio." Anticipation over the release of "Elegant Slumming," owever, began before the release of the elbum's first sim-e, "One Night in Henven." Daniel Wrightson, program rector for the influential, year-old Max video channel,

rector for the influential, year-old Max video channel, calls hearing import copies of the single in the gay com-unity, often early adoptors of club dance-acts. Wrightson stes that the second single, "Movin" On Up," was an rose-the-board hit for Max. "It was a fun video, and we briced it very hard across all genre shows."

and, like "Movin' On Up," was certified gold (7,500 units). It eventually spent 19 weeks on the charts, dropping out the "Movin' On Up" re-er ming" in late February there

ed to peak at No. 1 in early March. the label launched a three-

early Merch. It also staged dance-club promotions with eibum give-aways and worked the disc hard at retail by offering "a small discount" for cooperative ad campaigns. feeling that was coming back from our reps at retail. There was a small fan base built from the first singlés, but with excellent press for the album, the broad-based video play and radio, it really started to move."

Four of the bend's singles also have appeared on the BMG-compiled "Kickin" collections. All four albums in the

and-secondary Victoria Collection, All four alloware in the Victoria resists have toged the complished contains and one certified positions (15,000 units), monther feeter in the certified positions (15,000 units), monther feeter in the field the elimated of the NY. — temp pages in a broadcast market astumeted by classic lets and suft made — shoulder to understandards by classic lets and suft made — shoulder to understandards by classic lets and suft in the cash of calley shown or in broad resistion. Owners, the seconds of M Progine * Elegan Stammbe,* was a model of how to work as not in a small but sporms was a model of how to work as not in a small but sporms traces. This allows has been confirted desire statistics (20,000 units), scriling up the release of M Propole's follows preferred upon the confirmation of the confirmation of profession. The confirmation of the confirmation of professions are supported to professions. The confirmation of professions are confirmation of professions and professions are confirmation of professions are confirmed to professions are confirmation of professions are confirmation of

EAST 17 IN AUSTRALIA

U.K. Label: London Records Publisher: PolyGram Music

Enst 17's "Teenage Rampage" tour through Australia in



bus, set the tone for two weeks of shirt-ripping hysteria. A hectic promotional schedule included

femer) as opening acts, the tour proved that the teen arket was an emerging force Down Under, Most of the 10 ows—in 4,000-to-5,000 capacity halls—were sell-outs.

Ticket grosses have not been reported, but the Frontier Couring Co. says Enst 17's with was easily the most suc-cessful of its "Teenage Rampage" tour series. "The timing was right," says Frony Guarrera, a booker with Frontier. "East 17 [released on Polydor Records in Australia] elerody had three Top 10 singles and were poised to go up to the next level."

to go up to the next level."

Newver, the group's breakthrough in Oz had a slow start in late 1992. Meinstream radio tardy response to the teen dance-pop phenomen meant of normoth delay befrom the first larigh, "House Of Love," accord airplay, "We kept hammering mays, servingle it again and again," says Sander Robertson, label marketing manager for Polyorion.door. Thanhy it ago picked up by Brithanhe \$130. [In February 1993] and become a stotewise hit in Queensland, That thad a snowball effect through the reset of

The track reached No. 5 nationally. Polydor quickly zed a promo tour, and two more Top 10 hits follo

ep" in June 1993 and "West End Girl" in Augu pertson, noting that their hard-edged music, bad-boy ge and clever clothing and merchandise gave them a -synch or play-act an image."

synch or play-act an image.

While radio continued to play East 17, the band's most
Continued on page 58

MUTE







BILINGUAL

SEALED WITH A KISS



ZTT and WEA U.K. would like to congratulate SEAL & Trevor Horn for the worldwide success of SEAL's second album.

Platinum album in U.S.A. and growing.
5 Grammy nominations.
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Platinum album in U.K. and growing.
2 BRITS nominations for SEAL.
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Q1 Rearrange these letters - OOUSWTDNERJ- to spell just one word

Q2 Which of the following is correct?

a) Stephen Abery & Co only carry out royalty audits, or
 b) Only Stephen Abery & Co carry out royalty audits.

The answers below illustrate that

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Answers Q1: Just one word Q 2: (a)

Brits Around The World

East 17 Continued from page 56

like "Mide Hits" and seen magazines Smash Hits and Hit Songhovids—built up its profile with a constant det of features, front covers, posters and competitions. By early 1994, it was investable that to our would be successful. Its impact on record salse was immediate. "Ts Aslight," released in March 1994, stayed in No. 1 for seven weeks and went double-pintnum (140,000 units), and "All Around The Worlds," released in June, went gold (35,000 units) after

reaching No. 3.

The property of the property

-CHRISTIE ELIEZER

STILTSKIN IN GERMANY

Albuma "The Miner's Fue"

U.K. Label: White Water Records Publisher: Water Music Productions

sension appeared to come our or nowhere to emerge as one of the fasteset rising new acts of 1994 on the Germar obum chart. After its debut album, "The Mind's Eye," was released in the U.K. on independent White Water Records the band signed with Munich-based Virgin Schallplatten for Europe, excluding the U.K. and Ireland.

Stilltsking gained messive exposure across Europe

and hit No. 1 on the U.K. single

chart with "Inside." Virgi released the trac throughout Europe in Ma when the advertisin campaign was in its finmonth.

"People were really hot to purchase the single, especially because it wasn't available for the

eleasing It," says rotalier Ludwig Hafner at World of Music in Munich. Within three weeks of its release, the single leaked at No. 5 on the German singles chart. "The Mind's Eye" was released Oct. 4 and peaked at No. 13 on the album chart, with sales hitting 200,000 units,

In the abum chart, with sales hitting 200,000 units, coording to Dirk Hohmoyer of Munich-based tour promotr Moma Concerts, which has been instrumental to the and's European success. "Stiltskin manager Tim Prior sent Gerd Ludwigs, deputy

that we were involved from the very savity stages, "any officency." We find the least opinying list from the U.S. in store that, and we show the blood has a great falson, and we show the blood has a great falson, and the show the saving stages of the saving sta

The Karstadt department-store chain presented "Th Mind's Syo" as its record of the month. Feature stories were published in city magazines, reviews ran in such fan maga zines as MusikExpress. and WOM magazine, and stree posters appeared in conjunction with the tour. "The TV commercial broke the band because it in the mood of the generation," asys Anja Schiegi, produce



JEWEL IN THE CROWN

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BILLBOARD SPOTLIGHT



Rolling Stones - Voodoo Lounge Love is Strong - nominated for Best British Video



Massive Attack - nominated for Best British Dance Act Protection - nominated for Best British Album



Carleen Anderson - True Spirit Nominated for Best International Newcomer



Retail



A Wonder-hal Evening, Musciand, Tower, and PGD executives congratulate scele Worder backstage following his recent performance at Rands CDf Music Hall in New York. Shown, from left, are Reney Peruncialima, area manager, the Musciand Group; Craig Ward, regional director, the Musciand Group; Wonder; Tim Devon, GM, Tower Records' downtown store; and John Sadowski, sales rep. PGD.

'Road Songs' Takes Marketing Detour Album Available At Biker-Related Outlets

■ BY SARI BOTTON

NEW YORK-Somehow the opening notes of the Steppenwolf song "Born To Be Wild" immediately conjure up the image of a biker headed out on the highway, looking for adventure. The sense that rock'n'roll and motorcycles-with their overlapping groups of enthusiasts-go hand in hand inspired EM1 Music Publishing to bring the two together last fall on a two-CD collection, called "Harley-Davidson Road Songs," on its The Right Stuff label. The set, featuring 30 classics from Bob Seger, Lynryd Skynyrd, George Thorogood, Foghat, and many others, was offered in a traditional jewel-box configuration or packed within a black leather CD wallet with 12 disc-holding pages and a color pamphlet featuring bike photos.



sure that the target audience for its "Road Songe" CD knows about the album, so it is using an alternative distribution channet. The album is available at Hariey-Davidson Motor Cycle dealerships around the country.

has shipped about 50,000 units of the jewel boxes, which retail for \$21.98 and carry a boxdet cost of \$13.32 if and carry a boxdet cost of \$13.32 if also bas shipped 10,000 of the wallets, which retail at about \$45.850 and carry a boxlo cost of \$31.99. With the carry a boxlo cost of \$31.99. With the projects an additional 80,000 units will be moved by the end of 1995. RTI tested the Harley-Davidson

RII tested the marrey-Daviason dealerships to determine whether they were a viable market for the sets and is now going forward with the stores more aggressively, says Eric Carlson, the one-stop's music merchandise manager.

"Once they get over that initial feeling of 'I've never carried mais feeling of 'I've never carried mais before,' they realize it's a nice lowticket addition to their mis." Carlon says. "The Harley-Davidson stores are usually taking up to 10 jewel-box versions and about five of the wallest Many of them quickly sell what they've brought in, and then reorder". Carison says that so far he has sold about 1,100 units to motorcycle stores, the majority of which have

'Many of the Harley-Davidson stores quickly sell what they've brought in'

been jewel boxes.

In the past, EMI's distribution through alternative retail channels has struck a dissonant chord with traditional merchants. Last summer the company offered recordings from Garth Brooks, Tina Turner, Elton John, and Roxette—and a hip-hop

John, and Roxette—and a hip-hop compilation—exclusively through McDonald's restaurants, and music stores were up in arms. In this case, Cartwright and Bandier say that rather than competing with them the alternative chan-

Bandier say that rather than competing with them, the alternative channels should work in harmony with record stores and help boost the latter's sales.

"When we decided to sell to dealer-

when we decided to delift of acceptance and the Harley-Davidson-related places, I didn't even have to give it a second thought, because as retail markets they're so different, 'Cartmailer say, "I have so, thought of the mailer say, "I have so, thought of the that they're buying directly from Cma, at a lower price than the dealerships are paying one-stope. So the music retailers can sell at a lower price."
Swo Bandier. "I think ther'll work in

tandem with one another. Nontraditional outlets will only acquire a small amount of the product, so when people see the package at, say, a Harrigo-Davidson dealership, they might not buy it there, but they'll remember it and look for it in a record store. Or, they'll tall someone they saw it, and that person will be a seen to be a seen as a seen of the standard of the seen of the seen of the will be a seen of the And they're banking on print advetising. The company is launching a magtic. Continued on page 63/

Ariz. Store Stays True To Alternative Identity Stinkweed Sniffs Out The True Indie From Major Stock

■ BY ED CHRISTMAN

MESA, Ariz.—Life used to be different for Kimber Lanning, owner of independent record store Stinkweed, located here. She remembers a time when most of the titles carried by her record store were from independent labels, and the major-label marketers didn't even how her store exists.

That was back before there were even such things as alternative-music departments at the major labels; back before the majors started buying up all the cool independent labels and distributors; and back before the major-label A&R staffs started chasing underground bands so accressively.

grount canns so aggressively.

Nowadays, she is having a hard time keeping major-label product out of Stinkweed's inventory. So many indie bands have been snatched up by majors that she is trying to figure out ways to get rid of some of that product.

"I can't afford to carry something

like the entire Smiths' catalog anymore," she says. "You can get the Smiths albums up at Best Buy. So now all I will carry from someone like them is maybe a best-of album and maybe import titles not released in this country." But the dollars freed up by that decision can be releavested in titles from in-



Clay Wells, a sales associate, stands at the front counter. Behind him are some of the top-selling 7-inch singles. (Billboard Photo)

STINKWEEDS

dependent labels. And that is what disinguishes Stinkewed from chain stores. It inguishes Stinkewed from chain stores. It specializes in music by acts that arms miles from the mainstream spotlight. Annong the best-selling titles at Stink-Annong the best-selling titles at Stinkweed are Free Kitten. Team Dresch, Lois, Man or Astroman, Fur, and Slipsstream. Durutti Column's lastest album is moving well as an import title. Recording acts on import labels like



Too Pure, Creation, Rough Trade, and Che are popular with the store's cus-

Even the name, Stinkweed, reinforces Lanning's philosophy. "While people back East see a marijuans connection to Stinkweed, that has nothing to do with the name," she explains. "On a local TV station, we used to have a movie reviewer here who, on a shirt of scale, gave out four roses to a movie he loved, down to one rose to something the stinkweed to movie he had to four stinkweed to movies he had to four stinkweed to movies he had to four

"When he came to rating movies, he was very predictable. All the mainstream Hollywood movies would always get roses, while all the hip, offbest movies were given atinkweeds."

Lanning got into the record store

ies were given stinkweeds."

Lanning got into the record store
business back in 1987. At the time she
was 19 and still in school studying architecture. She quickly realized she
didn't want to stay in college or ever

work for somebody else.

Since she had experience working a record store and was a big music buff, the decided to open shop. She started Stinkweed in April that year in a 900-source-foot leastion.

"I started really small, basically selling off my record collection," asys Lanning. From the beginning, the store specialized in indice and imports with an emphasis on punk. Laming says she didn't target those areas with any particular business strategy. "This is what. I listen to," she says, adding that she just wanted to turn others on to music she felt deserved to be heard.

In 1982, she moved to her current location in a strip center in Mea, taking a 1,200-square-foot space, large enough to allow her to stock some 5,000 CD allow her to stock some 6,000 CD allow at 10,000 cussette album titles. In addition, the store carries about 700 '-inch singles and about 200 video titles. The store carries now and used product.

"Others say I should branch out, and that earrying more mainstream music will belp my business to grow. But I say, 'so be it.' I won't compromise myself and sell top 40 music." Although it may seem as if Lanning

has it in for the major labels, she says,
"It doesn't matter much to me if a band
is on an indle label or a major. But the
music has to be honest."
She says she has many friends who

work at majors, who are into the music and do a good job premoting it. But, she adds, many major labels eventually come off like "machines that don't have outs. It's the way they puckage music."

On the other hand, "an independent label is more likely to put out something it believes in, whether it will sell or not." the sun't."

To illustrate her point, she notes that both bands and major labels engage in both bands and major labels engage in subterfuge to earn indie credibility. Bands have altume on independent labels, even though they are secretly signed to a major. In addition, a whole crop of new "indies" have popped up, the same of the second of the second

maximize the potential of the doubleablum's crossover appeal by distributing it through an alternative chanlel for masie product: the 600 or so authorized Harley-Davidson Motor Cycle dealerships around the country, repair shops, Harley-Davidson events and conventions, and branches of the Harley-Davidson Cafe restanrant chain. Those channels are being rant chain. These channels are being the control of the control of the contraction of the control of the contraction of the control of the contraction of the control of the control

Now, the company is attempting to

Between a buzzing engine and screaming wind, it might seem next to impossible to actually listen to music while tearing up the road. "We didn't put this out thinking that people were going to necessarily listen to it while they're riding," says Tom Cartwright, The Right Stuff's director of marketing, with a laugh. But rock music is clearly the sound that the stationary moments of biker lifestyle are set to. "It's definitely an image centered around music," Cartwright says. With that in mind, the label set out to provide a soundtrack that would appeal to music consumers who want to relate to the free-spirited biker sensibility and to bikers in search of some-

thing to listen to.
"Our label is dedicated to special markets." Cartwright says. "We try to find and develop markets for the EMI catalog."
Going after this particular special

market was an idea that originated with EMI Publishing chairman/CEO Martin Bandier. "Several years ago, there was a Hariey-Davidson rally." Bandier says. "I saw a tremendous number of people, and the demographies were amazing. There were people from their teens to their 70s. who all had this love for Hariey-Davidsons in common ""

Although they say sales so far have estrong in traditional retail outlets, Cartwright and Bandier agree that the broad audience of Harley-Davidson lovers can be targeted more efficiently through bike dealerships and other motorcycle-related venues. Since the Nov. 29 release of the sets, Cartwright says, the company

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49	-	BARRY WHITE ● GREATEST HITS VOLUME	2
50	_	PINK FLOYD &* WISH YOU WERE HE	35

20 - COLUMEN 33453 110 96 EQ/16 960 Catalog albums are older titles which have previously appeared on The Biliboard 200 Top Albums chart and are registering significant sales. • Recording Industry Asso. Of America (RAAA) certification for sales of 500,000 units. • RIAM certification for sales of 1 million units, with multimition sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. "Asternia indicates virigit LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested inst. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. "Billindicates past Heateseker Intle. O 1995, Billinount/BPI Communications, and SoundScan Inc.

Retail

STINKWEED

(Continued from preceding page) Similarly, Atlantic Records has a freebie that it publishes called "Spew," which is designed to look like a fanzine. "I threw it out on the stand with the rest of the fanzines and some cus-

tomer-and I didn't see anybody do this-took the time to write 'Undercover Corporate Bullshit,' on every copy that was out on the stand."

The store's devotion to music has created a loyal customer base. A small mail-order business has developed as her customers grow up and move away for college. "I get a lot of calls from the road, and they will ask for our recommendations," because where they now are based, either the record stores don't stock indie releases or radio isn't playing them, she says.



nes over the store. (Billboard

In addition to customers who phone long distance to buy music, Stinkweed also boasts customers who will drive a long distance to get to the store. "I draw from all over the Valley. Glendale, Ariz., is an hour away, and I get carloads of kids coming here on Saturdays to buy music."

Lanning says that Stinkweed's suppliers are just as loval as its customers. Stinkweed buys most of its music direct from independent labels, which in turn show their appreciation for the store's support by arranging in-store perform-

The kind of music Stinkwood solls isn't the only thing that distinguishes the store from its competitors. Its sales breakouts run counter to industry trends. At a time when vinyl has virtually disappeared from the inventory of major labels and chains, Lanning says her album sales break out to 50% CD. 40% vinyl, and 10% cassette.

To illustrate vinyl's strength in the alternative-rock market, she points to 3 Mile Pilot-which used to be on Negative Records out of San Diego and is now on Geffen. "When the album first came out, the vinyl album came in a burlap bag," she says. "We sold 15 LPs of the title, and only a few CDs. Now, it is on Geffen, and we have only sold several CDs."

For CDs, generally, the store sells major-label titles at \$13.99 and independent-label albums at \$10.99 and \$11.99. She makes about \$2 per album, and-because Stinkweed is the main game in town for indie music-she realizes she could charge more. "But I want the kids to be able to afford the music," she says. "It's like Dischord Records, Fugazi's label, sells CD albums at about an \$8.99 list price. Dischord could charge more, but they don't. It's all a team effort for the music."



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What Latest Woes Mean At Musicland, Trans World

NSIDE OUT AND UPSIDE DOWN.

Last week was prety unnerving for the sales and distribution side of the industry. Trans World Entertainment announced it will close 12s stores, the Musicland Group became a takeover target, and a couple of small regional chairs appeared to be on the verge of bankruptcy. The question on every-body's mind: Is this a harbinger of things to come this year at music real? Only time will till, but let's look at

some of the possible scenarios.

LP:n SC Fundamental Value Fund

LP:n which upped its stake in Musicland to 8.8%, said it may seek to acquire the company, either alone or with
others, most financial observers interpreted the find as saying it will be a
headache for Jack Eugster and the
Musicland board

of directors. In such cases, management can either ignore the dissident investor group—and likely find itself insolved in a series

of proxy fights—
or make changes to improve shareholder value. Musicland executives aremum on how they will respond. The
bigger danger SC Fund poses it that it
might attract the attention of a legitimate suitor for Musicland.

mate suitor for Musicland.
Now, let's look at the Traus World
announcement. It's no secret that the
Albany, N.Y.-based chain has been
atruggling for almost two years. It problems began when its ald point-ofsale system became outdated. As margins shrank and selection became more
important, inventory management became the crucial ingredient to a succame the crucial ingredient to a suc-

cossum récord isore operation.

Trans World responded by installing a new state-of-the-art inventory replenishment system. Unfortunately, that system took much longer than expected to roll out, fire-dane, and manuelle the system took much longer than except the roll out, fire-dane, and manuelle the system to make the system took much competition came to a boll, with discounters rewriting the rules of the game. So during realizing most competitive period, Trans World was navigating without radar. The combination of discounting and

building larger stores also made for a growing percentage of obsolete, nonprofitable Truns World outlets. So what does the announcement that Trans World will close 129 stores

Trans World will close 129 stores mean? Is it the last step before a fullblown bankruptcy as nsysayers would have you believe? Or is it the first step on the road to recovery?

The music-supplier credit and financial community breathed a collective sign of relief with Trans World's announcement. Up until then, industry executives were nervous about Trans World, because it had refused to acknowledge that it had problems, even though they were obvious.

Now that Trans World is taking action at remedying the situation, suppliers are more optimistic about the chain's long-term health. Although music manufacturers say they will watch what happens between the chain and its creditors, they say they will work with the chain as it moves forward. The credit suppliers are a little harder read for Track, but they also appear willing to work with the chain. As of Jan. 25, Trans Wordt had a revolving credit facility of \$15 million with Chemical Bank and \$85 million in senior unsecured debentures. These creditors have given the company a \$0-day waiver, even though the company is changed by the company in the chain of the default of the logical seniors.

Technically in default means that Trans World can service its debt and meet payments but also that it is having trouble complying with safeguards stated in the loan agreements. Those safeguards, also known as covenants, say that the company must maintain certain levels of performance against key financial variatistics.

For the last two years, Trans World has been in and

has been in and out of compliance with its loans, and creditors have been working with them. In reality, it is hard to force a company into bankruptcy if it is profitable; it

is meeting debt payments; and it still has substantial net worth. Trans World's shareholder equity carries a book value of \$119 million.

So during the next 50 days. Trans. World and its creditors will likely resegotiate the loan coverants. In gaining the waivers, Trans World is paying higher interest rates, which probably will continue when and if the company's debt agreements are restructured. Also, the creditors likely will use the regotiations to ensure that they have moves forward. Already they are exercising their voice by not allowing the chain to sign any now leasas.

the chain to sign any new leases.

Now, what happens at Trans World?

First of all, the chain says its systems finally are up to snuff. Unfortunately, the first evidence that music

nately, the first evidence that music appliers will see that the systems are working generally is viewed as a negative. The company is creating model inventories for each store and is in the process of returning unwanted prodlet.

While that happens, the company will begin negotiating with landlords to try to vacate unwanted stores. The \$21 million charge the company is taking for the fiscal year that closed Jan. 28 is made up of \$11.5 million noneash write-offs of related store assets, with the remainder for cash to pay off landlords and relocate inventory and fixtures. The company declines to provide turns. The company declines to provide

Track hazards a guess that those planned for closure include a good number of stand-alone Saturday Matinee outlets, the chain's video sell-through concept. Trans World has been able to make these stores work only when the outlet is in conjunction with music as a combo outfit.

Tape World outlets are probably at risk, too. Those stores generally were shochorned into malls that already had two record stores, and since mall performance is off and the trend is to build larger mall outlets, the smaller Tape World stores likely are struggling.



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Mojo Nixon's 'Head Of David Geffen' Cut From New Album

MOJO-THE SEQUEL: San Diego, Calif.-based troubadour Moio Nixon is a low-comedy specialist whose parodic antics are generally calculated to provide listeners with a few laughs. So why is it that Nixon ticks off people so much?

A few years ago, Nixon found himself embroiled in a minor contretemps involving his song "Don Hen-ley Must Die," which grimly prophesied an Eagles reunion and suggested the only way around that event was the termination (with extreme prejudice) of vocalist Henley. The object of Nixon's musical attack roved to be a good sport, though: Henley actually took the stage to perform the tune with Mojo at a show in Austin, Texas.

However, the beat has gotten a bit higher over a new Nixon composition that was scheduled to appear on his Blutarski/Ripe @ Ready album, "Whereabouts Unknown," due for release March 7. Some lucky recinients of the advance tape of the album have been able to audition the tune titled "Bring Me The Head Of

David Geffen. The song-an all-purpose Nixon rant that posits the musical ques-tion. Who killed rock'n'roll? and attacks Geffen, Pepsi-Cola, the Rollparticular), and those old nemeses the Eagles-will not appear on the

album, apparently, On Jan. 31, Nixon's manager, Scott Ambrose "Bullethead" Rellly, anxiously faxed the singer's publicist, stating that the song "will not be on the record. Please refrain from sending out anymore [sic] of these cassettes. Please fax everyone who has recieved [sic] a copy of this tape and inform them of this mistake " Nivon's PR firm has since requested the return of the advance

At press time, Reilly and Nixon were at MIDEM in Cannes and unavailable for comment. A spokeswoman for titular target Geffen says, "When we checked with

'ROAD SONGS'

(Continued from page 60) azine campaign that will hit in the spring. "We're advertising in biker magazines like Big Twin, Easy Rider, and Harley Woman," Cartwright says. "Some ads have already run, but we're making a big push in the spring and summer, when it's warm out and Harley-Davidson dealerships do most of their business and bikers have most of their events." Cartwright says the CD sets will be on sale in various stores in Daytona Beach, Fla., the week of March 6, during Daytona Bike Week.

Apparently, rock isn't the only music bikers like. While it's still warm out, in August, the company will release another variation on this theme-a country music version, offered in a jewel box or a distressed brown leather wallet. "Country music is really the music of America, and it's more popular than ever," Bandier says, "And there are lots of road songs with a country flavor."

David Geffen, he didn't even know who Mojo Nixon was . . . [and] probably wouldn't have cared about it if he had known about it." The spokeswoman further characterized the song as "a lame publicity stunt."

It remains unknown who may have pressured Nixon's management into removing the song (or if any pressure was in fact exerted); any one of a number of individuals or groups are flayed in this scattergun satire. But it seems apparent tbat, at least in certain quarters,



by Chris Morris omebody doesn't find our buddy

Mojo one little bit funny. MCI.AUGHLIN RIDES AGAIN: Some readers may recall that last year, while extolling the virtues of singer/songwriter Pat McLaughlin in Flag Waving, DI sang the praises

of the Tennessee-based artist's album "Get Out And Stay Out." That superb set was scheduled for release by Capitol Records in 1989. when McLaughlin was under contract to the major. However, following an executive shuffle at the top of the company, the vocalist was dropped. Several writers who had received advance copies of the record howled in protest; Tower Pulse! magazine actually ran a full-page ece about the album at the time. For many, including this scribe, "Get Out And Stay Out" has remained one of the best unreleased

albums of all time. So thanks are in order to Harry Friedman and Clifford Antone of Antone's Records in Austin, Texas, which released last year's fine McLaughlin album "Unglued." The label has acquired the master of "Get Out And Stay Out" and will re-

lease the set March 7. DI has long cherished this terrific ece of work, which was produced by Mitchell Froom and features McLaughlin's smoking working band of the period, which included guitarist Billy Bremner of Rockpile. So it's good news to know that this flavorful serving of country-seasoned white soul will finally see the light of day. If you're lucky enough to have an advance, toss it

on posthaste. FLAG WAVING: More than one indie soul knows the tribulations involved in running a record label while working in a touring rock'n'roll band. So it is for John Napier, guitarist/vocalist of Bucci-

neter and co-head of the hand's record label, the Priority-distributed I. A shased imprint Resurat Nanier says of his dual roles. There's this gnawing guilt thing in the back of my head—'Why aren't you at your desk?"

Napier recently wrapped up a three-week tour of the Northwest, Midwest, and Texas with Buccinator, which also includes Benstie Boys drummer Amery Smlth as well as bassist Dave Gomez and guitarist Evan Mack, both formerly with the excellent Long Beach, Calif.-based group Oller.

Napier's noisy, in-your-face

combo ("We use sheer volume at our

"I needed an outlet, and this was the perfect opportunity to do it with friends who felt the same way, who wanted to do it as a release." Nanier

At the same time Napier was focusing his energies on Buccinator, he was launching Basura! with former Restless A&R rep Melanie Tusquelles.

"It's something I always wanted to do, for sure," Napier says of the label, "but it's also a lot harder than I thought it would be." The imprint's roster includes Foreskin 500, Timeo (which in-

cludes ex-members of Nice Strong leisure," he says) was started up as a side project while he was still a key Arm). Milk Cult (the label's "covert member of the now-defunct Ethyl Meatplow.

all-star product," Napier says, fea-turing former members of Steel Pole Bathtub using assumed names), San Francisco's Bakamane, and L.A.'s Congo Norvell (fronted by ex-Cramps guitarist Kid Congo and Austin, Texas, chanteuse Sally Norvell).

That seems to be enough for Melanie and [me] now," Napier says of the talent lineup. Did we mention that Napier also has another side project, E. Coll,

with a Triple X single out? DI considered asking Napier about Buccinator's imminent tour plans, but we thought we'd take pity on the poor guy.



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Retail

Bartels Shifts Labels But Sticks To Old Crew Gold-Selling Act Finds New Management Familiar

■ BY MOIRA MCCORMICK

20/20 VISION: When Discovery Music, formerly a joint venture with BMG Kidz, was absorbed into the corporate entity last year, there was much speculation about the future of Discovery's flagship artist Joanie Bartels, the only solo female kids artist with a gold record to her credit. Bartels' track record was impressive indeed, with nine audio and two video titles selling nearly 3 million units combined. With Discovery's demise. Bartels' audio product was now sole property of BMG Kidz: the singer herself had been keeping a low profile

That's about to change, though. In mid-January, Bartels inked a manage ment deal with Vision Quest Marketing, the Los Angeles-based alternative-marketing company founded by Discovery Music's former VP of marketing Kym Pahoundis and VP of sales Tonya Santor,

"We'd been looking for ways to continue working together," says Bartels, observing that it makes "all the difference in the world" to her that Pahoundis and Santor know Bartels, her work, and her market so well. In fact, Pahoundis. who joined Discovery when Bartels was just starting out, helped build Bartels' audience from the outset.

Initially, Bartels recordings, like

"Lullaby Magic" and "Bathtime Magic, were marketed as s series. Then, as Bartels gained in popularity, Pahoundis successfully shifted the focus to the artist herself. "She's been my right-hand person going on eight years," says Bartels. "And she and Tonya are both so versed in what's going on out there (in the children's entertainment market] Pahoundis, acknowledging that Bartels' BMG Kidz contract is for audi only, says, "Joanie's free to do CD-ROMs, videos, books, and television projects. There are great opportunities

for her in media other than audio." A live-action TV show is already in develorment with Hope Entertainment, says Pahoundis, a show in which "Joanie will motivate kids with song and dance: spe cial guests are part of the mix as well." Bartels, who used to perform in con-

cert to tracks, recently formed a backing band called Noisy Boyz. "She's performing at Grammy In The Scho presentations in the L.A. area, to kick off Grammy week," says Pahoundis. In addition to a 12-city February tour, Bartels will appear on "Good Morning America" some time this month and can be seen March 5 on the Easter Seals Telethon

As for the recently formed Vision Quest Marketing, Pahoundis says the company is doing well with its specialty, premium sales. "We're taking audio, video, and book product to the public via major corporations who use these items incentives to buy their own product. One children's audio product, VQM, has had success with lallaby album "Or-ange Tea And Molasses," by the duo Chad & Terri Signfus, who record on their own Teeter-Tot label. "We took that cassette to HMOs around the country, so that every mother who leaves the hospital with a newborn baby has a copy of the tape in her bag," says Pahoundis.



by Moira McCormick

Similarly, VOM has been working with A&M's product line, "going to companies which manufacture kids' products. For example, we took A&M Kids' exercise video, 'Hip Hop Animal Rock' to fitness companies that cater to kids, as givenway items with the purchase of a membership.

"It's a long-growth business," says Pahoundis. "You often have to start working these deals a year or two before they actually take place." In the shorter term, there's the management deal with Bartels. "We plan to work hand-in-hand with BMG, motivating them to sell Joanie's catalog." Not only that, Bartels herself says, "I'm hoping BMG makes a commitment to a new release-I have an album's worth of music ready to go." If a new audio release isn't forthcoming, though, Bartels says, "The music can be used for video, TV, or internetina *

DISNEY GO ROUND: In a major shakeup at Walt Disney Records, longtime VP and label chief Mark Jaffe is out. He has been temporarily replaced by senior VP of entertainment and educational products Carolyn Mayer Beug; a permanent successor has not yet been The departure comes on the heels of

one of the label's most successful years. "The Lion King" soundtrack was the top-selling album in the U.S. last year, garnering sales of 4.93 million, according to SoundScan. Also, Disney garnered 1.45% in market share last year. making it the leader among independont labele

CLASSICAL GAS: One of the most consistently excellent kids labels around is Toronto's The Children's Group. whose 24-carat imprint, Susan Hammond's Classical Kids, has established itself as the premier producer of classi-

cal music for children. In each of its six recordings, excerpts from a famous composer-linked with an involving storyline-have introduced kids to Bach, Mozart, Vivaldi, and others. Select titles have gotten the full multimedia treatment, especially the superb Beethoven Lives Upstairs," which is available as an audio recording on award-winning home video, a gorgeously written and illustrated picture book, and a live touring show. Child's Play had the pleasure of catching the live show, featuring an abbreviated version of the Chicago Symphony Orchestra Jan. 17. By chance, the primary grades of Chicago's Decatur Classical School-which our kindergartener Lily attends-took a field trip to see "Bee thoven," so naturally we chaperoned. In concert, the program was spellbindingly effective-and often amusing-as it is in other formats.

We're anxiously awaiting the live performance of most recently released "Tchaikovsky Discovers America," the second Classical Kids title to get the full-erole exposure

KIDBITS: Los Lobos is the latest celebrity act to check in with a children's album, the lively and wonderful "Papa's Dream" on the Music For Little People ... Child's Play somehow neglected to state that Rabbit Ears Productions, via BMG Kidz, has three titles in the Grammy category of best spokenword album for children. The trio is "Aladdin And The Magic Lamp," "The Creation," and "Johnny Appleseed" . . . The aforementioned Chad & Terri Sigrafus have moved their Teeter-Tot Records from downstate Illinois to Couch. Mo. . . . The marvelously idiosyncratic "Circle Of Life" (no relation to "The Lion King") by marvelously idio cratic kids singer/songwriter Blake Rowe is available from Anchorage Pro ductions, Dobbs Ferry, N.Y. . . ing of marvelously idiosyncratic, the one and only Eric Nagler, who records for BMG Kidz Canada (and whose TV show "Erie's World" is one of the best exam ples of children's television ever) scored a Parents' Choice Gold Award for his latest release, "Eric's World Record," which contains music from the five-seasons-and-running show.



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ARGEST DISTRIBU

TOP RECCAE ALBUMS

HIS WEEK	AST WEEK	MYS ON CHART	Compiled from a national sample of reports collected, compiled.	and provided by			
至	13	\$8	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST			
1	1	14	* * NO. 1 DESTINATION BROOKLYN EPIC 4.7857* EE 14 weeks at No. 1	* * VICIOUS			
2	2	55	BAD BOYS SIG SEAT 92761/AG	INNER CIRCLE			
3	3	55	PROMISES & LIES WROTN 88229	UB40			
4	4	55	QUEEN OF THE PACK •	PATRA			
5	7	35	KIDS FROM FOREIGN DELICIOUS VINYLEASTWEST 92349 VIG IIII	BORN JAMERICANS			
6	6	17	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS			
7	8	55	COOL RUNNINGS	SOUNDTRACK			
8	5	23	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE			
9	9	55	SONGS OF FREEDOM A	BOB MARLEY			
10	10	33	YAGA YAGA EASTWEST 92327*/AG IIII	TERROR FABULOUS			
11	11	3	STRICTLY THE BEST, VOL. 13	VARIOUS ARTISTS			
12	13	23	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS			
(13)	RE-E	NTRY	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON			
14	Day susual VEX		VEX MCA 11114	STEEL PULSE			
(15)	RE-B	RIKI	ALL SHE WROTE	CHAKA DEMUS & PLIERS			

TOP WORLD MUSIC ALRUMS

			**	No. 1 * *
1	1	2	THE LONG BLACK VEIL RCA 62700 2 weeks at No. 1	THE CHIEFTAINS
2	2	12	THE MASK AND MIRROR WARNER BROS 45420 600	LOREENA MCKENNIT
3	3	12	ALEGRIA RCA 62701	ÇIRQUE DU SOLEIL
4	4	62	LOVE & LIBERTE ELEATRA MUSICIAN 61599/EEG	GIPSY KINGS
3	5	63	BANBA ABLANTIC 82503/AG	CLANNAL
6	6	43	TALKING TIMBUKTU HANNEAL 1381/RYADDISC	ALI FARKA TOURE WITH RY COODER
7	7	6	FIRIN' IN FOUTA	BAABA MAAI
8	10	12	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
9	12	12	GUIDE COLUMBIA 53826	YOUSSOU N'DOUR
10	11	12	L'ECHO RHIMO 71806/AG	BEAUSOLEI
11	14	7	LULLABY MUSIC FOR LITTLE PEOPLE 42565/WAR	VARIOUS ARTISTS
12	8	4	LATCHO DROM CAROUNE 17776	VARIOUS ARTISTS
13	9	12	MYSTERE RCA 62686	CIRQUE DU SOLEII
14	15	12	MAGICAL RING RCA 66305	CLANNAL
15	13	2	BY THE TIME IT GETS DARK	MARY BLACK

TOD NEW ACE ALDUNAO

			* * N	0.1 * *
D	1	47	LIVE AT THE ACROPOLIS ▲ PREVATE MOSC 82116 41 weeks	YANNI
2	4	95	IN MY TIME A PRIVATE MUSIC H2106	YANNI
3	2	15	FOREST WINDHAM HILL 11157	GEORGE WINSTON
4	3	167	SHEPHERD MOONS AT REPRISE 267 TH WARRIST BROS	ENYA
3	NE	wÞ	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
6	6	245	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
7	7	17	ACOUSTIC PLANET HIGHER OCTAVE 7070 MM	CRAIG CHAQUICO
8	5	41	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
9	8	21	IN SEARCH OF ANGELS	VARIOUS ARTISTS
I	NE	w>	THE SACRED FIRE REAL MUSIC 1664	NICHOLAS GUNN
11	10	19	MANDALA DOMO 71001	KITARO
12	9	75	HOURS BETWEEN NIGHT + DAY	OTTMAR LIEBERT + LUNA NEGRA
13	14	3	APPLAUSE! MOULIN D OR 951	DANNY WRIGHT
14	11	23	TO RUSSIA WITH LOVE AMERICAN GRAMAPHONE 3034	MANNHEIM STEAMROLLER
15	13	57	NARADA DECADE	VARIOUS ARTISTS

million unity with each additional million indicated by a numeral following the symbol. All albums available on the and CO. "Autensk indicates with available or 1995, Billboard SPR Communications. Reggie abums to the past and propert Healthceath titles. Or 1995, Billboard SPR Communications and SoundScan, Inc.

FALLING STOCKS ZAP RETAIL CHAINS

(Continued from page 1) of which have aggressively entered the music retail business.

Another publicly traded music tailer, 59-unit Spec's Music, has be on the trading block since last fi Many companies that are up for s soon boost in the value of their stobut Spea's shares have fallen in nent weeks to a low of \$4.95. A som eave that hide have been submitted for the chain but that executives have found them low and unacceptable

National Record Mart, operator of 149 stores, says it does not plan to restructure or take any other actions in response to the stock market. Its shares, meanwhile, continue to lag at \$3.50, as the company reports that margin pressure from the price wars

has depressed profits. A smaller music retailer, 14-unit Title Wave Stores, attributes significantly higher losses to "a competitive retail environment." Its stock has been trading at \$1.25 recently, down from a high of \$5 in 1993. Sources say Title Wave also is for sale and has been in negotiations with an undisclosed video chain.

The principal reason Wall Street has battered music-retail stocks is that retailers' attempts to gain or maintain market share by slashing prices on albums have sharply re duced gross margins and profits.

The squeeze on profit margins has also made some investors question the viability of selling music in malls. where many of the large chains are located

Says Barry Bryant, analyst with Ladenburg Thalmann, "Two years ago, the record business was largely in malls. Over the last two years that has changed dramatically . . . All mall stores are under a lot of pressure." He says mall music retailers cannot successfully compete with the low prices offered by the nonmall discount mass merchandisers and electronics chains, "Nobody wants to pay a dollar more for a CD," he says. Paul Marsh, analyst with NatWest Securities, says of Musicland, "By discounting in their mall-based

stores to prices like Circuit City's, they're really throwing out the profit margins of that business. The company went a little overboard." Some investors also are losing

faith in retail management's ability to meet the challenges of a new retailing environment. They say that is what led the SC Fundamental to increase pressure on Musicland. "It's

TOP NEW AGE ALBUMS (CONTINUED)

ď	TII	LE,	AR	TI	ST	LA	BE

- 16. WINGHAM HILL SAMPLER '34
- 17. HOW THE WEST WAS LOST VOL. 2

- 18. MONTEREY NIGHTS JOHN TESH on 19. WINDHAM HILL PIANO SAMPLER II
- 20. WINTER SONG JOHN TESH OT 21. ROMANCE MUSIC FOR PIANO
- 22. SUNDAY MORNING COFFEE II
- 24. AMERICAN TRANQUILITY PHIL COULTER
- 25. DREAM SUITE SUZANNE CIANI SCIENCE WAS

Company	Closing Stock Price				
	12/31/93	12/31/94	2/1/95		
Musicland Stores	\$20.75	\$9.00	\$9.25		
Trans World Entertainment	14.25	7.75	6.00		
National Record Mart	7.25	3.25	3.50		
Spec's Music	7.50	5.25	4.75		
Source: The Wall Street Journal					

definitely a proxy fight," says Marsh. They may try to align themselves with other major holders and press the board into trying to make changes. Or they may try to get the company sold."

Plunging stock prices make comanies vulnerable to acquisitions When a company's assets are worth more than the stock market values them, an acquirer often installs new management to turn the company around or sells off some assets to get a return on its investment. Thus, the eagging fortunes of music retailers could attract some financial firms like Forstmann Little and Kohlberg, Kravis & Roberts that specialize in buying undervalued companies.

And if these companies are for sale, they can be bought cheap. This is what Wall Street has wrought on retail in recent months:

 Musicland's stock-market capitalization (stock price times number of shares outstanding) has fallen from \$653 million at the end of 1993 to \$307 million at the end of 1994 to \$232 million at its recent low price.

* Trans World's murket can has plunged from \$138 million at the end of 1993 to \$75 million at the end of 1994 to \$46 million at its all-time low . Spec's Music's market value has

dropped from \$39 million in 1993 to \$27 million last year to \$25 million in recent weeks. · National Record Mart's market

espitalization has fallen from \$41 million in 1993 to \$15 million recently. . Title Wave's market can has decreased from a high of about \$19 mil lion to a recent low of about \$8 mil lion

That is a total of \$564 million in lost value for just five retail companies over a period of about 13 months. One unmistakable effect of this crash is a reduction in these companjes' ability to raise capital in the public markets. No new bond or stock issues are on tap for these firms. Analysts say that some companies would have been ready to seek

money in the equity market in a year or so but that the plunge in stock prices makes that an unlikely prosnect. Craig Bibb, analyst

PaineWebber, says of Trans World, "They probably need more equity on their balance sheet to reduce the burden of their debt. But they can't come back to the market." Declining stock prices have also

strained relations with the companies' primary lenders and increased the retailers' costs of doing business with them. Trans World, in announcing its restructuring, said it was in default of two provisions of its loan agreements. That forced the company to obtain waivers from its senior lenders until March 31. To get the extensions. Trans World had to agree to higher interest rates, which

will mean bigger quarterly expenses and more pressure on profits. Moreover when Wall Street hat-

ters stocks, investors begin to lose confidence that the companies will be able to turn themselves around. Talented retail executives—who may be seeing their stock options become worthless—could flee for less-troubled waters, delaying a turnaround, On the other hand, some investors

look at the low market valuations of the music retailers and see hargains for the grabbing. Using the measuring stick of the price/earnings ratio (stock price divided by 12-month earnings per share), Spec's stock was trading recently at a low multiple of 10, while Trans World's shares were languishing at a very low 5. Musicland's stock, at 18 times earn ings, was close to the overall market average, but Bibb says some view it as cheap because "it's trading so far below book value (assets minus liabilities divided by shares]." Indeed, the recent move by the SC hedge fund is evidence of this point. The fund and other investors have taken adventage of Musicland's bottoming

Some analysts also say Musicland got a boost when it reported that sales in January for stores open at least a year were 9.5% higher than the year before. But others pointed out that the comparison was an easy one because last year's bad weather kept people from shopping.

out and through their buying have

given the stock a slight lift in recent

days.

Despite the crash in retail stocks. analysts and retail executives cay the companies' shility to expend has not been compromised. Most retailers have enough cash from operations or revolving loan accounts to open as many stores as needed. However, except for Musicland's aggressive rollout of its nonmall Media Play and On Cue concepts, the rate of expansion among music retailers is lower than it had been in greener years.

Bibb says, "If [Musicland] wanted to increase expansion and needed to tap equity markets, it couldn't right DOM

Many retailers blame the price war on discounters like Best Buy and Circuit City, consumer-electronics chains that sell new albums for belcost. But Wall Street has punished these companies as well, pushing their stocks down to yearly lows Best Buy has been a popular growth stock, but in recent weeks its shares, though still moderately pricey at 24 times earnings, have been trading at about \$28, far below its 52-week high of \$45.25. Circuit City is selling at about \$22.50, or about 15 times ea ings, down 18% from a high of \$27.50. Margin pressure is hurting these stocks, too.

Most music retailers also sell pre-(Continued on page 101)

Album Reviews

POP THE MANHATTAN TRANSFER

Tensh' PRODUCER: Arl Mardin Allantic 82661

The multitalented Transfer's vocals are heavenly and their guest list—from Bette Midler, Phil Collins, and Chaka Khan to Laura Nyro and Ben E. Kingis equally heady. But the voice that's likely to most strike listeners of this superb new album is their own, singing ng lustily and with undiluted delig This is at heart, an album filled with pure pleasures—from the powerfully nostalgic '50s- and '60s-era covers to the '90s spins put on them by original participants (Felix Cavaliere on "Groovin"," Frankie Valli on "Let's Hang On," Smokey Rohinson on "I second That Emotion," to name only a few). B.B. King's guitar intro on "The Thrill Is Gone," meanwhile, could put the charge back in a '51 battery.

SIMPLE MINDS Good News From The Next World PRODUCERS Kerth Forsey & Simp Virgin 30022

Stripped to the duo of vocalist Jim Kerr and guitarist Charlie Burchill, Simple Minds attempt to redefine themselves as a guitar act, leaving behind the synthpop sound that captured the hearts of millions in the mid-80s. Unfortunately, the hand stumbles into shaky musical territory, sounding at times like an overproduced version of its former incarnation, without either the novelty factor or the brilliant songwriting that animated such landmark works as "New Gold Dream and "Once Upon A Time." The new album does have its bright moments. though, notably first single "She's A River" and "Night Music

* THE HARDLINERS

Five-piece rock hand from Malmö Sweden, debuts with a solid album of Hammond-soaked, tuhe-amp-powered roots rock in the vein of the Bl Crowes, the Spin Doctors, and John Mellencamp. Even more remarkable than the group's Seandinavian origins (front man Karl Kanga affects a perfect Mississippi drawl) is its superh songwriting, evident on such radioready selections as "Inside Everyman." "Ain't Gonna Miss You," "One More Day," "Take Me To The Top," and Day." more. Contact: 615-321-4001.

★ TIMBUK3

A Hundred Lovers
PRODUCERS: Per MacDonard & Barbara K
High Street/Windham Hill 10331 Band that spawned the mid-'80s eatch phrase "the future's so bright I gotta wear shades" is back with a plumped seup (it's now a four-piece) and more sardonic musings for the '90s. The elever wordpiay is set within an equally sharp musical bed that treads nimbly from shades of blues (barmonica-fueled "Legalize Our Love," "Just Wanna Funk With Your Mind") to country/pop twang (standout "A Hundred Lovers" to just plain pretty pop ("Prey"). As expected with this hand, the alluring ngs are threaded with harbed hoc that tend to stick and are delivered in

sweet-sour harmonies that more often

than not hit the mark * CERTAIN DISTANT SUNS

66

appy Dn The Inside HOOUCERS Justin Minz & David Trumfo and 924570 Midwestern hand careens between genres on a seductive major-label

SPOTLIGHT



This triumphant third album from rant, voice-driven Varttit explains why the group is on the front lines of the Finnish folk revolution. World listeners and programmers can pick any of these top-notch tunes, especially the fast, duhhish beats of "Mie Tahon Tanssia" and the hounding, sing-along strains of "Kannunkaataja." Marked by the dazzling songeraft of principal singer/ songwriter Sari Kaasinen, this set of acoustic gems includes the gorgeou folk-pop of "Tumala" and "Outona Omilia Mailia," the frenetic, funky grooves of "Katariina" and "Yotulet." and the poignant, lovely harmonies of more traditionally based "Mas mo' and "Travuska."

debut, bouncing off the walls of house, hip-hop, techno, dance, and rock-hut never tilting the balance too far from pop sensibi ties. Swothed deep within the layers of fuzzy guitar chords, feedback, demanding dance heots, and looping samples pounds a strong pop heartbeat that slips through any available opening in the band's wall of ound. Best examples are "Bitter," with its mix of crushing guitars and crashing chorus, and "Whatever," with a swirly bent and undeniable appeal. Dance undercurrent that tugs throughout the album finally dominates on 11-minute instrumental closer "Crustacean." Album combines hand's two indie EPs.

KITCHENS OF DISTINCTION

Cowboys And Aliens
PRODUCERS Kitchens Of Distriction & Pale Bartlett
One Little Indian/ASM 31454 0227 Scottish rock trio has cooked up a delicious concoction of sonic maybem and disciplined melodies, built from a hase of noteworthy songwriting and delivered in a dry, but never droll, youal that only hints at irony. Fueling the cacophony throughout are breathless guitars and relentless drumbeats, but guitars and releases drumosate, no the same guitars that add a lagging psychedelic flair to moody "Sand On Fire" can quickly turn positively breakneck, as on speed-demon title track, "Get Over Yourself" and "Now It's Time To Say Goodbye," alternate layer the strings into lush musical beds that tame the wild streak—somewhat. Band garnered some radio attention with its initial outing and, with o stronger hand, odds look even better

JUOY KUHN Just In Time: Judy Kuhn Sings Jule Styna PRODUCER: Brace Kimmel Varèse Serebande 5472

Utterly at home with the varied, hit ladeo expressions of the late Broadway Hollywood composer, Kuhn makes her solo dehut on disc-though no stranger to the medium, with featured roles is

SPOTLIGHT



PRODUCERS: Jason Omis, Ed Ackerson

New Twin Cities unit fronted by multitalented musician/producer Ed Ackerson serves up a debut alhum in which all elements—songwriting, performance, production, and overall sound—are of the highest caliber. Featuring such able players as guitarist John Strohm (of Blake Bahies and Antenna fame, now with Velo-Deluxe) and drummer Matt Wilson (formerly guitarist/vocalist for Trip Shakespeare), the disc could easily ignite college and modern rock easily ignite college and modern rock playlists on the strength of such cuts as "Counting Down," "Allay," "Source Of Light," acoustic gem "Anniversary 6," and "Avenue E"—prohably the catchiest of the lot. Sure to be one of the most talkedabout debuts of the year.

"Chess," "Les Miserables," and "She Loves Me," and starring in the upcoming Disney animated feature
"Pocahontas." Kuhn brings to life such
Styne compositions as "It's Been A Long Time" and "I Said No," from his wood ocuvre, and show tunes Who Are You Now" from "Funny Girl" and "Long Before I Knew You" from "Bells Are Ringing." The latter, with lyrics by Betty Comden and Adoiph Green, is a Styne song that somehow lost its way to becoming a standard. The album is likely to establish Kuhn as a ton enharet artist.

LESLIE UGGANS Painted Nem'ries PRODUCER Stave Dergonetti Starling 1009

ored by three of his standard

MERLE HAGGARD

The Great Songs Of Jimmie Rodgers

"It Was A Very Good Year," and the co-Same Train, A Different Time. Merie Haggard Sings

SPOTLIGHT



Always a fan of progressive and ambient music, Ottmar Liebert sacrifices his flamenco-inspired guitar in the mix-masters' crucible on "Euphoria." Steve Hillage, from Gong and 777, remixes the already ethereal "Lush" into an elegiae space fantasy, "Lone Rider A" is transformed into a techno-Indian-Middle Eastern dervish by Aki Nawaz, Steve Be Zet (Eve-O Records) pumps up the volume on a super-heated "Havana Club," turning it into a dancefloor grind. These extended tracks surely will surely surprise Liebert fans, but he may find a new club audience for this "Nouveau Techno-Flamenco

authored "Good Morning Heartache" and "I Believe"—writer Ervin Drake has created a hig-city commentary that is at turns sentimental sardonic and searing. Singer Leslie Uggams, who starred in a short-lived Drake musical, 'Her First Roman," remains a choice ormer for any kind of song mood with her instrumental backing on a high, iazzy level (with some discolike s). A project that benefits equally from the writing and the performance. Contact: 212-472-1953.

JAZZ

★ HENRY THREADGILL Carry The Day PRODUCERS Henry Threadgi Calumbia 66095 no Threaded & Bill Laurell

Label debut for progressive reedman, composer, and leader Henry Threadgill rejoices in his houndary-husting

mpositions, offbeat vocal lines, and tuha-driven rhythm secti Provocative and powerful, Threadgill works his astute, avant-garde permutations on the Afro-Cuban

permutations on the Arro-Cuban tonalities of "Come Carry The Day," and lets a lonely accordion frame his cabaret-hizarro theme "Hyla Crucifer ... Silence Of." The bard-driving. bluesy "Between Orchids, Lillies, Blind Eves And Cricket" shows that he has more in common with Charles Mingus than just titling, as Threadgill also seeks to invent his own musical ocahulary from favorite hits and pieces of inzz history

THE ALLEN FARNHAM QUARTET The Common Thread PRODUCER Also Farsh Concord 4834

Third release from traditional jazz nianist Allen Farnham comes in acoustic solo, trio, and quartet settings, the last of which features Joe Lovan the sax master of the moment. Of Farnhom's thoughtful originals, Lovano handily navigates the moody harm of the title cut, as well as those of the wntempo, hittersweet "Nocturne The trio swings sweetly on the serenely paced blues of Ralph Towner's "The Glide," and Farnham's solo workouts include a lavisb version of Duke Ellington's "In A Sentimental Mood" and a houncy take on Antonio Carlos Johim's "No More Blues."

MEDESKI MARTIN & WOOD

Friday Afternoon in The Universa PRODUCERS Medeski Metin & Wood, Opind Baker, and Jim Payne Granavision 79503 The thinking man's party hand, MMV

lays down runaway grooves of circus Monk and rainforest stomp. The distinctive organ, bass, and percuss trio continues to blur all sorts of musical demarcations with its sophomore disc, a looser, more indulgent affair than the prior "It's A Jungle In Here. Afternoon" differs by sprinkling amhient interludes among the jazz-funk mutations as well as eschewing the aid of guitar and borns. Though the digressions impede the festivities a bit and the sparse settings aren't as engaging as the fuller arrangements of "Jungle," the album brims with distinctive, joyous music

LATIN RDBERTD ROENA Y SU APOLLO SDUND

CER Julio "Gande" Merces Backed by label's formidable vocal

stable, including Tito Rejas, Nine Segarra, and Andy Montañez, and Julio Merced's typically fresh production, this bongo virtuoso from Puerto Rico returns with an embraceable sals: package whose titular leadoff single should earn significant airplay on tropical stations. Stronger singles picks are pleading romantic paeans
"Por Qué Te Niegas" and "Atrévete
Conmigo," with charming jazz/salsa
antry "Solo Tú Y Solo Yo" rating an outside shot # LILLY PONCE

Ansias PRODUCER none listed Redven 3138 While the current environment for

upstart pop balladeers is ahysmal, enthusiastic label support could break this well-crafted debut by expressive Cuhan-American siren from Miami. Standout tracks on hit-laden album are 'Cuando Me Vuelvas A Querer," "Donde Haya Un Hombre," "Ojos Brillantes," and "Para Amarte."

BILLROADD FERRILARY 10 1995

Taking a cue from idols Lefty Frizzell, Ernest Tuhh, and Hank Snow, Merie Haggard honored the Yodelin' rakeman with an album of his so Released in 1969 as a double LP and now available on one CD, Haggard's tribote is a delicately produced. deferential work that attests to the durability of Rodgers' songs, which beloed establish the country singer. songwriter tradition. Classics like "California Blues," "Frankie And Johnny," and "Blue Yodel No. 6" d as timely in the late '60s as they did when Rodgers recorded them in the '20s and '30s and are still current today, as this reissue proves. A nod to not one, but two country levends

SONIA DADA PRODUCER Daniel Laurio Capricora 42033

VITAL REISSUES.

Originally released in late 1992 on the defunct Chameleon label and long out of print, debut by Chicago pop ensemble led by Daniel Pritzker (und ensemble led by Daniel Fritzger (under the pseudonym Daniel Laszlo) is revived by Capricora. Two new cuts— "Paradise" and the lovely, a cappella "Mamba Wan Gamma"—augment tha album's already formidable cross format appeal, exemplified by such tracks as "You Don't Treat Me No Good," "You Ain't Thinkin' (About Me)," and "We Treat Each Other Cruel," Naturally suited for AC and pop airplay, these songs further benefit from the adult alternative format which was in its infancy when the alhum first appeared. An overlooked group that is getting the second abot it

SPITLORIT Resears, described by the naive velocity to seem expected attribute on the base of muscal method billoace that potential XFAX DISSUES. Revisioned shares velocities activities, activities, and commercial selection, and expected processing and expected processing activities of a control potential XFAX DISSUES. Revisioned shares described to the top be of the clean of the compromedy process of AUDICS CHOCKES FOR the measure, registed to the control selection of the second processing and the control of the second proc

Single Reviews

EDITED BY LARRY FLICK

POP

STING This Cowboy Song (3:50) PRODUCERS Hugh Padgham, Song PRODUCERS Hugh Padgham, Song WRITER Sting PUBLISHER Magnetic, PRS BENICERS Stoker, Michael Railton ABM 8404 (z/o PGD) (cancette single)

Follow-up to "When We Dance" uses the images of tireless treks across the desert and the Wild West to illustrate the trials of day-to-day life. Set in a toe-tapping pop funk arrangement, it is easy to bypass the meat of the song and indulge in its melodic pleasures—though it sure is nice to be served lyrics that aim to be more meaningful than standard top 40 fare. For fun, spend some time with the galloping reggae remixes, which suit the song extremely well. These versions also

feature spirited toasting by Pato Banton ★ FABU Jast Roll (4.36) PRODUCER Young Lathun WRITER L. Grady PUBLISHER: Little LouSir Grady, BMI Big Beet 2198 (co Attanto) (cassetts single)

Detroit-based duo slinks over this track's slow'n'steamy hip-hop groove with the finesse of seasoned veterans. Their smooth and flowing vocal style serves the lyrical invitation to coast into the realm of love arranams to coast, most her ream of love quite nicely—it has just the right balance of streetwise chanting and sophisticated scul-ninging. A jeep jam that would sound hot on any station that dabbles in the wares of Brandy, Changing Faces, and Mary J. Blige. Can't wait for a full-length

CRASH TEST DUMMIES FEATURING ELLEN REIO The Ballad Of Peter Pampkinhead (3-46) PRODUCING Crash Test Dummers, Tem Lord Alge WHITTIA P. Parkers, Ball PUBLISHED Vegor, Ball RA 44255 (b) Mill) Connette single)

The Canadian quartet that kept the world hummin' with "Mmmm, Mmmm, Mmmm, Mmmm" is back in the pop radio fray with a number taken from the soundtrack to "Dumb And Dumber." The familiar and low-pitched vocals of Brad Roberts are close to being overpowered by guest vocalist Reid, who more than holds her

own on this straightforward rock anthem. BLACKGIRL Let's Do It Again (4.05) PRODUCER Darisi Aflan WHITERI C Mayfeld PUBLISHER Warner/Chapell, BMI KapenRCA 64275 (cls BMCJ (cassette single)

Spunky, persistent female trio puts a contemporary spin on the timele classic, which was first recorded by the Staple Singers, A laid-back, hip-hop beat converges with psychedelic guitar riffs, as seductive vocals slink through famili territory with a harmony-filled vocal edge. Play it again

HARMONY INNOCENTS That's What I Like (4:12) PROCUCES Lorenze Pryor
WRITER I. Pryor
PUBLISHERS: WB/Play Hand/TakiarCan Win, ASCAP
REMITERS: Lorenze Pryor, Cary Brief.
Warleck 628 Ich Quality) (CD single)

Female trio enters the ever-growing newjill-swing sweepstakes with a finger poppin' slow jum that hits all the right marks-it combines tightly woven

harmonies with a hand-wrenching diva yamp, carefully placed aton a wandering R&B groove that owes a tip o' the hat to R. Kelly for influence. Formulaic, but pleasing, cut has an intangible quality that makes it a more than-viable contender f airplay—it actually sounds like a smash

R & B

BARRY WHITE Come On (3.47) PRODUCESS, Jammy Jam, Terry Lows WRITERS, J. Marris RL, T. Lews, J. Wright, B. White PUBLISHER, Pyte Tyrer Turns: New Perspective, ASCAP, Seven Songa/Super Songs, BMI JAMM 8348 (LOP PGD) (Caseafth single)

White likely will continue his bot streak at R&B radio with the second single from his fine current album, "The leon Is

DILLOCADO EERDIJADY 10 1000

Love." Unlike any of his more recent recordings, this Jam & Lewis production best captures the magic of White's classic hits, while injecting a proper splash of '90s-styled funk. White's voice in in tiptop form, transforming the song's simp words of love into a smoldering seduction that will leave even the most jaded listener in a sweat. This is one that top 40 programmers should also put on the

► STEVIE WONDER For Your Love (4,04) ODUCES Stevie Wonder RTER+S. Wonder RUSHES: Steveland, ASCAP New 1261 (cassette single)

What a pleasure it is to welcome the legendary Mr. Wonder back to active duty. His forthcoming "Conversation Peace" opus is previewed with a rhythmic pop/R&B ballad that glides along at a comfy pace with jazzy keyb oard lines and warmly romantic lyrics that never get too sweet or cloving ngle sounds like a classic before it close and will make the bearts of mature urban radio listeners flutter with delight.

NAJEE Laid Back (3:41)

RITER C. Werren UBLSHERS: Louis St. Louis, GMI: EMI-April/Name. ASCAP EMI 19955 (clo Cema) (cassette single) Revered instrumentalist is sure to expand his already ardent fan bass beyond jazz and AC circles with jeen friendly jam from the set "Share My World." Created with producer/writes Christian Warren, the track flows with fluid horns and a chunky groove that could woo folks in acid-jazz and hip-hop sectors. Although the malody is far more complex and sophisticated than kids are used to, they are served a killer hook and a head hobbin' bassline that will keen em in check and asking for more.

NEW & NOTEWORTHY

REDNEX Cotton Eye Joe 14.463 Oben, P. Reinig PUBLISHER: Zomba, ASCAP REM/KERS, Jereny Healy, the Davelopment Corporation. Annerd Van Helden Battery 46500 (co. Jiva) (casastra singlet

Country hoedown fiddling is sewn into a raucous pop'rave dance best and has aparked saturation similar and active ales throughout much of Europe. Chances of similar success here appear solid, given the active early interest of radio programmers and club jocks who enjoy an occasional povelty item. Cheeky rup poking stereotypical fun at Southerners may strike a negative chord with some, but most others likely

will interpret it as good-natured ribbing KEITH MARTIN Never Find Someone

Like You (4:30)

MCCUCCESS Marti Sharron, Danny Sembello WCTDES: M. Sharron, O. Sembello NELCHUIX: No Pain No Gam, ASCAP kuffhouse/Chlankia: 77817 (co Sany) (conette single) Washington, D.C., native steps from the shadows of being a backup singer (having toured with Johnny Gill and Hammer) and makes an excellent first impression as a front-line R&B crooner. First single from his full-length debut. "It's Long Overdue," is a swaying, popscaled halled that has a notent. instantly memorable chorus, as well as a sweet, soothing melody. Martin has a style that is assertive and soulful. without resorting to the overwrought chest-pounding antics of his contemporaries. Early programmer action hints that major smash is in the offing. Keep your eve on him.

LONDON JONES Save Our Love (4:15) OOUCERS Christopher Stewart, Sean Hall RTERS C Stewart, S. Hall, L. Jones (BLISHER) not listed #WCA 3196 (c/o Uni) (cassette single)

London Jones exudes the vocal magic and promise of a young Michael Jackson; in fact, the singer sounds amazingly like the Gloved One. Nothing is wasted here, as tight grooves and funk-filled guitar/synth riffs form an uptempo ballad that should attract the attention of programmers of R&B, crossover, and top 40 radio.

BARRI Wanty Wanty (3:57)
PRODUCER: not issued
WRITER: not issued
PUBLISHER; rod listed
PublishER; rod listed
Valley Van 22015 (do Nevarris) (casacté single) Fully armed with wicked vocals and a greedy beat, this indie reggae mover could grab some R&B radio attentioncould grab some R&B radio attention-and possibly play on pop airwaves, too. A slick saxophone slides through bouncy aynt beslizer keyboard staba, as a punchy rbythm pounds on. Contact: SoCommercial Road, Suite 10, Palm Springs, Calif. 92282.

COUNTRY

REBA MCENTIRE The Heart is A Lonely PREBA McENTIRE The Heart is A I Hunfer 13-50 PRODUCERS Tony Brown, Baba McEntire WRITER'S Mc Ganders, E Hitt, K. Witarer PUBLISHER'S Stantovck Witers Gray Inc./ D. Pilew Hesen/Sory Cross Keys, ASCAP/BMI MCA 54897-(Job Unit C)* Inch haspid The never-ending search for love is the theme of this midtempo country/pop tune, and Reba McEntire invests the tale with her usual vocal passion Despite ber best efforts, this is about as

shallow as the singles bar scene it describes AARON TIPPIN She Feels Like A Brand PRODUCER Stave Glason
WRITERS A Tigger, M.P. Heeney
PUBLISHERS, not listed
\$CA 64272 (to BMG) (7-arch single)

As both a singer and songwriter, Aaron Tippin has never been in better form and he delivers this country rocking tale of a woman on the prowl with his usual pedal-to-the-metal vocal attack. Steve Gibson's sizzling fiddle-andguitar-based production is an added

TY HERNOON What Mattered Most (3:38)

PRODUCER Doug Johnson WRITERS V Malamed, G Burr PRODUCES BROWNER, ASCAP, August Wind/ Longitude/Mobility Park, SMI Epic 77843 (clo Sony) (7-inch single) Yet another new country voice, Ty Herndon turns in a credible voca performance on his debut ningle. It is a shame that this formulaic, by-the numbers sone, written by two Nashville pros, doesn't make much of an impression

CLINTON GREGORY You Didn't Miss PRODUCERS Hered Shedd, Ed Seay WRITERS B Rica, S. Rice PUBLISHER BING Songs, ASCAP Polyder 1403 (CD promo)

Clinton Gregory comes on strong with

this midtempo sophomore single from his sparkling major-label debut. The song leans toward pop, but thanks to some way-cool pedal steel guitar licks and Gregory's Virginia-cured vocals. this won't be mistaken for anything but country.

DANCE MOBY Everytime You Tauch Me (3 52)

PROGUCTR: Moby WRITER Moby PUBLISHER Luttle lidet/Warner-Tamertane, BMI REMIXERS. The Beatmasters, Moby Dektor 9118 (CO single) Single from the forthcoming "Everything Is Wrong" displays all that elevates Moby above other young producers and composers in dar-music. He often takes tidbits of numerous cultural and stylistic flavors and deftly blends them into an anthem

that defies narrow categorization. This single is a classic example of his talent. With the aid of vocalista Rozz Morehead and Kochie Banton, he combines rave, retro-disco, reggae, and ambient pop, and emerges with a track that is as satisfying to the ear as it is to the booty. A amosh deserving active crossover-radio consideration.

SKEE W. Feels Good (4.58) PRODUCER: Dean Landrew WRITER: O: Landrew PUBLISHER: DRL REMICER: Deen Lendrew Dance Bally! 1122 (12-inch single)

The omnipresent Michelle Weeks lends her distinctive diva range to a tribalhooked houser. Producer Dean Landrew keeps the arrangement nice and simple, allowing Weeks plenty of room to strut her stuff-and that she does. Runway regulars are likely to find this an invigorating inspiration to strut into the wee hours of the morning. Contact: 212-260-2773.

ROMAN & WINNIE PROJECT FEATURING OJ JAN COOLEY Taste Of Honey (10 36)

PRODUCER not listed WRITER not listed PUBLISHER not listed Zoemagik 011 (12-inch single) New offshoot of popular San Francisco

club act Dainy Glow makes a fine first impression with a percolating tribalhouse throwdown that merges Marky Mark-styled rhyming with diva belting that would make Joselyn Brown proud. Track has instant underground appeal, though a tight edit could easily translate into crossover radio attention.

A C FOREIGNER Until The End Of Time (4:05)

ROOUCETS Mick Jones, Lou Greens, Mike Stone BITERS M. Jones, L. Greens, B. Targot IBLISHERS-Stray Notes/Somerset Songs/ACADA, ICAP ASCAP Bhythm Saferi 50849 (CD promoi All bets for the success of the classic rock band's first album in cons. "Mr. Moonlight," are hedged with a double single attack. AC formats are given this

booming power ballad, which scores with a decidedly understated performance from front man Lou Gramm. Track builds to an expectedly dramatic climax-fortunately Gramm pipes are still up to the task, and he rises above the crashing waves of guitar/aynth sound with ease. This track could also find a happy home at top 40 radio

AMY FRACON & LESLIE RITTER Take Me Home

PRODUCET Scott Pettlo WRITERS L. Ritter, C. Malach, S. Pettlo PUBLISHER not histed Shanachie/Cachel 1007 (CD single) Folk/pop duo will continue to build a following for its levely brand of

harmonizing with this gem from its noteworthy debut album. Lightly percussive balled relies on a winding melody and a smooth exchange of l vocals. Listen closely for a guest appearance by Robbic Dupree, who

adds a awest and soothing | solo. Contact: 201-579-7763.

ROCKTRACKS PJ HARVEY Down By The River (3.14)

PRODUCERS Flood, Polly Jean Marvey, John Parish WRITER P.J. Hervey PUSSUSHER Mol Head, BMI Island 8521 (CD single)

Polly Jean Harvey's new collection, "To Bring You Love," is ushered into alternative radio consciousness with percussive jam that merges her

typically stark and jarring lyrics with an unnerving line of white noise and cocktail-loungy keyboards. Harvey's guttural vocal delivery has developed into a far more animated instrume cutting through the arrangement like a pointy shard of glass. Expect this revelatory single to explode at rock radio within seconds.

► FOREIGNER Under The Gun (3-48) PRODUCERS Mick Jones, Lou Gramer, May Stone WRITERS M. JONES, L. Goarne PUBLISHERS STONESSE SongUStray Notes/EMI, ASCAP Bythm Sefert \$0850 (CD promo)

The other single being worked from Foreigner's "Mr. Moonlight" album soundalike it could have been recorded during the band's '80s heyday, Riding a pounding backbeat, Gramm wails respectably, while his bandmates provide jey-slick, aggressive faux-metal

guitar riffs and smooth synth padding. May sound dated to some -and like a refreshing blast back in time to others. THE CRUEL SEA. The Honeymoon is Over (3 GIO PRODUCERS: Tony Cohan, The Coarl Sea WRITERS: Crainkohank, Perkins, Rymour PUBLISHER: PolyGam International, ASCAP ARM 8394 (sur PSG) (100 sarge)

Forget INXS. Some of the best rack to come from Down Under lately originates from the spirited sounds of the Cruel Sea. This Australian quintet

actually has a distinctively American edge to its nound, with a lethal combination of classic-rock and blues flavors. The honeymoon has just begun. OHARMA SONS Love Yourself (3:46)

PRODUCER, not listed WRITER not listed PUBLISHER not listed Allehan Q1 (7-inch single)

Do not be put off by the clichéd, self-help song title. Pittsburgh indie band Dharma Sons has created an intriguing effort that is well worth your worship. A wavering vocal weaves through a wall of guitar-strong rock, as the foursome relentlessly pounds out a killer hook, Good Dharma. Contact: 412-264-4727.

RAINBOW GIRLS Brainbomb ino timing listed)

PRODUCER For Inted
WRITER For Inted
PUBLISHER For Inted
Cash Caw 007 (7-inch single) This New York-based male trio with a deceptively female name cranks out

loud and moody rock. Roaring guitar riffs and edgy vocals add up to an explosive, college radio-worthy song. Expect more of the same when you encounter "Call Away" on the flipside Contact: 716-689-6185 RAP

MC BREED Teach My Kids (4.37)

PRODUCERS. The Huma, MC Breed WRITED. E. Breed PUBLISHER Koke, Noive & Noike, BMI Wrap 300 (c/o lchibae) (cassetta single) At long last, a positive funk rap that

tells kids it is way cooler to shoot hoops than people. The impact of the song's than people. The impact of message is enforced by a strong groove with sufficient street eredibility. not Mr. Rogers, but it does aspire for a beautiful day in the 'hood. Contact: 404-TUCKA DA HUNTAMAN Oa Hunt is On (4:53)

PRODUCER: Tony Steuts
WRITERS: K. Tucker, T. Stoute
PUBLISHESS: FromuneFublishing Designees Of Ke
TuckenOne For The Family, BMI
Prefile 7430 (CO length) One thing is certain about this track-

you will not forget the vocal. With his raspy, low-pitched delivery, the Brooklyn-based rapper will vibrate your speakers and penetrate your mind. Tucka grunts over a standar hip-hop heat, ripping through the conventional sounds with an aggressive vocal attack. Bring your Luder

67

PCKS (b): New releases with the greatest closed potential. CRITIC'S CHOICE (x): New releases, regardless of potential chart action, which the revewer highly recommends because of liber musical ment. NEW AHCH NOTEWORTHY: Highlights new aud cerebisping size worthy of attention. Cascette, winly or CD implies opcolarly appropriate for more than one binnal zer reviewed in the category with the bootset audience. All releases available to radio and/or retail in the US are eligible for review. Send opcolar to a large control of the c

The Enter*Active File

CD-ROM Successes: How They Happen

LOS ANGELES-Much of the hooming success of multimedia has been driven by the popularity of CD games such as "Myst" and "The 7th Guest," which have introduced video and computer gaming to a much broader demographic that includes adult men and women, as well as the traditional audience of teenage boys and technophiles. In general, these new titles bave transcended typical cartridge and floppy-disc fare by adding finely detailed 3-D graphics, compelling cinematic elements. high-quality musical scores, and much richer content-all of which can be included in games thanks to today's more powerful computer chips and the 650-megabyte capacity of the CD-ROM format.

There are three main ways that these and other early multimedia hits have made their way to bestseller status. Some of the titles, such as LucasArts' "Rebel Assault," are developed by large aoftware com panies that market them through traditional computer, video-game, and mail-order channels. Others. like id Software's "Doom II." distributed by GI Interactive Software. are created by small teams who rely more on online networks, word of mouth, and rave reviews to reach their audieness. And then there are many successful titles that are put together by small teams of dedicated entrepreneurs and published by large distributors-as is the case "Myst" and "The 7th Guest. the most important CD-ROM entertainment titles of the last two years.

post-holiday onslaught of new titles and more waiting in the wings-all he the hoping to be the "next 'Myst' "-here's a look at how last year's winners outpaced the pack.

MYST IS SERIOUS "Myst" was developed by Cyan

and published by Broderbund, which also made a name for itself with such successful products as the "Carmen Sandiego" and "Living Rooks" series. With its surreal visu als and cerebral game play, "Myst" is an acclaimed interactive experience that breaks from typical game formulas: It is nonviolent, the player doesn't "die." the goal of the game is not obvious at the heginning and it is appreciated by men and women of all arres The title was created by brothers

Rand and Robyn Miller, who founded Cyan and are based in Spokane, Wash. One of their previ-ous creations was "The Manhole." a children's game that bowed in 1988 on floppy disc (from Activision) and then debuted on CD-ROM in '89. It, arguably, was both the first entertainment CD-ROM and the first title to allow a viewer to navigate through a "virtual world."
"Myst" debuted as a Macintosh

CD-ROM in October '93 and as a PC CD-ROM in February '94. (Laser-Active Mega-LD and Sega CD versions are also on the way, as is a book spinoff to be published by Hyperion.) For "Myst," the Miller brothers did the writing, acting, narration and music themselves, and collaborated on the programming



making the action game "Doom II" a success, say its developers.

shows talking about 'Myst,' " Wood-

bury continues. "And the word-of-mouth drove the P.R., which genera-

ted a higher level of word-of-mouth.

The Mac version did well, and we

knew we had a strong title. In Fe-

bruary, as the orders came in for the

MPC version, all of a sudden we

went, 'Wow, something's going on

here.' We started getting [online]

messages like 'I've lost my job, I've lost my girlfriend. When is "Myst 2"

selling "strong in every channel,"

but he notes that more business has

been coming from outside such tra-

ditional retail bulwarks as Egghead

ware, Etc., and CompUSA and cata-

log giants Educorp, Tiger Software.

and The Mac Zone. Computer su-perstores are still "a narrow major-

ity," says Woodbury, noting that

they are "certainly under pressure

title by title." Mass market outlets

are picking up some of the business

ing to develop some free-standing

display units and modifying some of

the packaging and promotions to fit

their environments," says Wood-

bury. "We haven't seen much with

video stores and music stores at the

moment, but we're talking, and a

Myst" has sold an estimated

number of tests are under way.

They're stenning up, and we're doing quite a bit with them-work-

Software, Electronic Boutique, Soft-

Woodbury says "Myst" has been

coming out? It was kind of scary.

and graphics with Cyan colleagues Rich Watson and Chuck Carter, respectively. The visuals were accomplished in part with StrataVision 3-D modeling and animation software running on Mac computers. Broderhund director of market-

ing Mason Woodbury says "Myst" is "a phenomenon unto itself, with content clearly so superior to anything on the market." He notes that the CD-ROM was marketed in much the same way that Broderbund sells its other computer software, but that it received an incredible boost from word-of-mouth, a tidal wave of good reviews and cocktail-party con-

"Radio hosts would spend entire

CD-ROM 'Peter' **Begets Film. Vid**

& RETAIL TECH MEDIA

N AN EXAMPLE of reverse migration, IF/X Production/Time Warner Interactive's CD-ROM version of Chuck Jones' "Peter And The Wolf" is being translated into a one-hour combination animated/live-action film for TV and home video-as well as limited theatrical release. The ambitious venture involves a wide-ranging partnership be-tween IF/X, BMG Video International. Time Warner Interactive, and two U.K.-based Time Warner/HBO com panies-ITEL and Cosgrove Hall Films I td

The TV show, starring Kirstie Alley and Lloyd Bridges in an expansion of their CD-ROM voice-over roles, is slated to premiere on ABC around Christmas 1995. The home video version is due out through primary production under BMG Video International in the first quarter of 1996; BMG also plans a limited theatrical release in Europe. In a tie-in to yet another media, BMG Classics is distributing the classical soundtrack internationally on the RCA Victor Red Seal label.

IF/X president George Daugherty and Janis Diamond, who teamed to write the animated CD-ROM production based on the classic orchestral tale. adapted the screenplay for the new production, which will center on the charac tors that noted animation disputes Iones created for the CD-POM New unimation also will be created for the TV production by Cosgrove Hall Films; new live-action footage also is being shot.

Time Warner Interactive plans to relaunch its CD-ROM in conjunction with the TV broadcast and home video release of the title. Other "Peter" spinoffs and tie-ins also being relaunched: the Time Warner Kids Read-Along book and tape set and the Warner Books hardhound edition

AND SPEAKING OF SPINOFFS: The newest new-media kid on the block is Warner Brog Interactive Entertain. ment, a division of Warner Bros. Consumer Products that launches this month. It will be headed up by newly named WBIE senior VP Steven Koltai, who moves from his former post as Warner Bros,' head of corporate strate gic planning and development.

The division plans to mine Warner Bros.' rich cache of creative properties for interactive projects, as well as spearheading development of origin properties. It will work on CD-ROM and online applications, and, when the pipeline finally opens, interactive TV.

WARNER MUSIC GROUP is team ing with L.A.-based music video/com mercial production company Palomai Pictures to form a joint venture aimed at exploring "new projects in video, longform programming, and interactive entertainment." "With the growing convergence of music and video. Palomar is an ideal partner for the Music Group," said Jordan Rost, Warner Music Group senior VP of marketing.

IVE FROM ONLINE: Radioactive Records band Live has set up h keeping on the World Wide Web, Users stopping by their cyber digs at http:// www.cerf.net/live.html can check out videos, live clips, and more.

GT Interactive, Williams Pact For PC Games GT Also Strikes Deal To Enter 'Edutainment' Market

BY MARILYN A GILLEN

NEW YORK-Fresh off its out-ofthe-box success with the CD-ROM phenom "Doom II." GT Interactive Software has just signed on as copublisher for the PC version of "Mortal Kombat III."

The third installment in the popu lar fighting game series, which is due out this fall comes within the scope of an exclusive long-term alliance GT Interactive has struck with Williams Entertainment to manufacture, market, and distribute Williams' gaming titles on personal-computer platforms. Williams is the home-entertainment division of areade game developer WMS Industries, whose hits to date include the first two installments of "Mortal Kombat" and the basketball title "NBA Jam." CT Interactive will release at least

four titles with Williams this year, says Ron Chaimowitz, president/ ng with "SuperKarta" in March and followed by "Troy Aikman Football" in September, and "Fun And Games" and "Mortal Kombat III" set. for sometime later in fall. The new pact also calls for the copublishing of new and original comnoter software titles "WMS is the premier arcade devel-

oper in the world, and their areade hits have had significant success in game platforms, says Chaimowitz. "So we are excited about getting that outstanding output for PC CD-ROM. At the same time we will co-develor and co-publish titles that are not based on arcade hits as original PC titles, and some of those may then ultimately go the other way to becoming arcade or 32-bit and 64-bit games for Williams.

KIO-BIZ ENTRY In a separate pact and very differ-

ent arena, GT Interactive is making its first move from games of obliteration to those of education via a multititle agreement with award-winning children's author Mercer Mayer and his company, Big Tuna New Media, to publish a number of Mayer's existing book titles on both computer and Dad," due this fall. Mayer's debut interactive CD-

ROM title, "Just Grandma And Me," cording to the company

II," Chaimowitz says the Mayer teaming parallels the thinking that went into the earlier strategic alliance with "Doom II" developer id

"'Doom II' got us strongly into the entertainment part of the busine and we believe that what 'Doom II' did for us in entertainment, Mercer Mayer will do for us in edutainment, says Chaimowitz, who notes that the "edutainment" arena is one of the fastest-growing in CD-ROM publishing. According to the Software Publishers Assn., purchases of home educa-

tion software, which includes children's software, were up 95% through the third quarter of 1994, as compared with the same time period

traditional gaming platforms. The first title to emerge from the Mayer deal will be "Just Me And My

has sold 400,000 copies to date, ac-Though it's a far cry from "Doom

> 750,000 units (at \$69.95 list) and is still topping many CD-ROM monthly sales charts more than s year after its release. Its sales are all the more impressive since almost all have been without the industry practice of "bundling," in which soft-ware is sold in multiple-title sets or packaged with hardware purchases.

THE 7TH GUEST' WORKS "The 7th Guest," developed by Trilobyte and marketed by Virgin

Interactive Entertainment, doesn't have quite the cult status of "Myst," but it has probably sold more titles to date. According to Virgin, more than 1 million copies have been sold (half through bundling). The \$99.95 two-disc mystery game debuted in (Continued on page 75)

Enter*Active Games

Film Developments

Studios Expand Into Multimedia. And Game Companies Draw On Hollywood Talent. To Meet Consumers' Great Expectations

BY MARILYN A. GILLEN

as the video-game business "gone Hollywood," or has Hollywood gone gaming? Most likely, the answer is some combination of the two, according to the new Hollywood players and vete an video-game publishers alike. All acknowledge a growing "film aesthetic" in games that ranges from more live-action sequences and "atar" actors to feature-film and home-video release tie-ins to spin-off audio soundtracks that stand on their own.

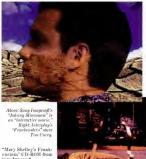
The measure of quality is rising pretty quickly as to what people's expectations are," says Brian Fargo, president of game developer Interplay, whose titles include the popular, immersive CD-ROM adventure "Cyberia" and the upcoming "Frank-enstein" CD-ROM, starring Tim Curry. "We are being compared-or are expected to compare-with

And the budgets are on a rapid upswing too, notes Bobby Kottick, president of Activision, which published "Pitfall: The Mayan Adven-ture." Says Kottick, "We've gotten into the \$2 million to \$3 million range and rising "

"Consumers really don't know-or care-how much a game costs to make, whether it's \$50,000 or several million. It all costs the same to them: their \$70," notes Chris Roberts, director and originator of Origin System's multiple-CD-ROM "Wing Commander III," which stars Mark Hamill ("Star Wars"), Malcolm MacDowell ("A Clockwork Orange") and John Rhys-Davies ("Indiana Jones"). "And once they experience a certain level of quality, they'll want that again. It's hard to go back.

And no one anticipates doing thatcertainly not the Hollywood film atudios, which have launched their own interactive divisions with a vengeance in the last year and have begun adding their unique style and vision to the world of games.

Among titles already released through these divisions and related entertainment-industry companies sre "Way Of The Warrior" and "Jurassic Park Interactive" for the 3DO platform from MCA's Universal Interactive Studios; "The Page-master" and "The Tick" for cartridge game systems from Fox Interactive; The Pagemaster" CD-ROM from Turner Interactive; "Disney's Animated Storybook: The Lion King" CD-ROM from Disney Interactive; the "Blown Away" CD-ROM from MGM in a joint venture with software developer Imagination Pilots; and the



Sony Imagesoft. There's a favorite term

that's been coined: 'renur-" says Tedd Hoff, senior VP/GM of 20th Century Fox's multimedia division. Fox Interactive. "You'll be seeing a lot more activity as studios take the value of the assets they are developing through films and TV and translate that into the interac-

Prior to the formation of these interactive divisions, studios like Fox licensed out the rights to their properties to outside game companies-and they still do with some projects. But more and more, the goal is to keep tighter reins on "assets" as they move

into other media "Basically, we want to be able to interpret our own property in the interactive medium so that it reflects the work and care that went into the

original property," says Hoff.
Upcoming projects from Fox
Interactive include a CD-ROM based on the new film "Diehard: With A Vengeance," due this year, and a multiple-platform take on the new "Planet Of The Apes" film, "Return Of The

Apes," due in 1996.
"We want to assure that we give a true and fair representation of the original property," agrees Marc Teren, VP of entertainment for Disney Studios' Disney Interactive, who notes that, on projects like last year's "Disney's Animated Storybook: The Lion King" and "The Aladdin

Activity Center," his group "worked hand in hand with the group in feature animation. Their directors and producers were involved alongside our artists and our designers.

The public apparently approved: Those two debut titles have so far sold more than 200,000 and 100,000 units. respectively, since their November 1994 release, according to Disney

All animated titles to emerge from the Disney Interactive division will feature animation done by Disney animators, Teren says. That includes such upcoming titles as the April 1995 CD-ROM "Disney's Animated Storybook: Winnie The Pooh And The Honey Tree," as well as tie-ina to the hotly awaited feature film "Pocahontas" and the TV show "Gargoyles."

The interactive studio divisions note that not all projects will involve "repurposing" films or established characters. Universal Interactive head Rob Biniaz stresses that his division will not be limited to films. We will continue to cultivate original stories. with the hope that if they are done well enough, they will not only be great games but can be crossed over perhaps into traditional Hollywood film nmnerties. Universal Interactive had success

(Continued on page 70)

Scoring The Games Musicians And Composers Get In On

The Interactive Act

■ BY BRETT ATWOOD

Multimedia camino music has come a long way since the pioneer-ing blips and bleeps of Pac-Man and Space Invaders. The MIDI-powered multimedia of the '90s is made up of stereophonic shooting, Hot 100-worthy rock tracks and fully orchestrated digital scores. In fact the two top-selling CD-ROM games, "Myst" and "The 7th Guest," have been critically praised for their lush soundtracks. Many computer owners are tak-

ing advantage of a new wave of inexpensive, high-quality sound cards by connecting their computers to home stereo systems. As a result, the demand for high-quality music has risen to match the current expectations for mind-blowing graphics and gameplay. The reason a lot of video games

have gotten a bad rap is because a lot of the [sound] used to be com posed independently of the actual game," says Keith Arem, Virgin Interactive's director of music and sound effects, who composed the music for such popular games as "Creature Shock" and "Demolition

"Some game producers don't expect the consumer to hook up their computer to their stereo," says Arem, "They think that the average consumer won't be as critical as an engineer, so they create for the lowest-common-denominator computer systems. But that's changing. Interplay's director of music.

Brian Christian, agrees, "This is not 'Pong.' Music has become a vital he says. "I think that people in Hollywood will find that they need us more than we need them. The recognition for gaming composers is finally going to happen in 1995."

Indeed, the emerging demand for competent multimedia musicians has proved a boom for many established artists.

Dolby Sound

Thomas Dolby, whose "She Blinded Me With Science" hit the Top 5 of the Hot 100 in 1983, formed Headspace in 1993 to handle the wave of multimedia scoring requests. His latest effort, the score to Interplay's fast-moving, sci-fi epic "Cyberia" hit stores in

"The sounds of the super highway will be designed by artists, not engineers," says Dolby. "I think that the new opportunities are opening up because consumera are tired of having canned music looping in the background. It's distracting to the gaming experience

Dolby says that Headsnace is developing new ways to advance the quality of game sound, including an audio virtual-reality engine (AVRe) that will customize gameplay to each player's personality. "The music will be triggered by character behavior and even the pace that the player takes in the game," says Dolby.

One of the first stars to emerge

specifically from new-media music composition is the charismatic George Sanger, better known to nany gamera as "the Fat Man." Though his list of credits includes many top-selling games, it was the creepy, crawling score to Trilobyte/Virgin Interactive's groundbreaking "The 7th Guest" that made him a household name among the cyber-savvv.

"I had an incredible amount of cooperation and freedom on that project. I even got to sing on it. recalls Sanger, who adds that the top-selling game was the first game to use MIDI sound. "We used Red Book audio on one of the game disks to give the consumer more value Sanger says that a major label is

currently negotiating for the rights to a soundtrack for both "The 7th Guest" and its sequel, "The 11th Hour," released this month. Indeed, separate audio releases

(Continued on page 70)



Thomas Dolby believes "the sounds of the superhighway will be designed

(Continued from page 69)

with its debut original title, "Way Of The Warrior," which is a popular 3DO title

"The one thing that is most important in this business is that the game always has to be able to stand on its agrees Fox's Hoff whether it is hased on a film or not. "The Pagemaster" film, on which Fox Interactive's debut videogame was based, "was less than a blockbuster" at the box office. Hoff notes. But the publicity machine that roared into life behind the film gave the game enormous exposureand the game was strong enough then to stand on its own

It is that marketing might and prowess, most of all, that veteran game companies look to Hollywood to bring to their party.

Marketing Muscle "They know how to market better than anybody else," says Interplay's

Farm of the movie and home video industries, "Their ability to market a product is worlds beyond what anyhady has done before in this industry And that kind of aggressive, mainstream promotion can only help grow the business for everyone

Already, the fledgling Hollywood units have tried such novel approaches as launching a game on the same day as the film on which it was based (as with Fox's "The Pagemaster") and running ada for video game titles based on the home video release of the related movie (as with "Blown

Most studios target simultaneous film releases as goals, and they're in the unique position to be able



to arrange such synergies They

acknowledge, though, that home-

video launch timing is easier to hit-

and it's something they plan to exploit

'Ideally, you take advantage of

both," says Virgin Interactive

Entertainment's VP of marketing

Russell Kelhan who belned envineer

the promotional synergy between

Disney's theatrical rerelease of "The

Lion King" and VIE's computer same

"Film brings you that huge market-

ing visibility right off the hat, and

video brings you more energy and a

new life to your game," says Kelhan,

"So we would hope to promote the

day-and-date release with the film.

and then come back with the home

active, for its part, is developing the

MGM's forthcoming film "Tank Girl,

due in theaters this spring, and is tar-

geting release with the home video

according to director of marketing

PC CD-ROM video game versi

Software publisher GTE Inter-

hased on the property.

video and repromote it.

fully

The studio's animators created Disney Interactive's "Winnie The Pook And The Honey Tree."

Michael Rothman Fox Interactive is

repromoting "The Page master" game with the home video and laserdisc rolonge of the film in the second quarter of this year. The campaign will include trailers on every

videnessette as well as nacked in \$5 rebate offers for the games in the videocassette hoves

Gamers Leading Market Even as Hollywood works to get s

handle on the gaming market, though, many of the most innovative "films" on disc are being made by game companies not affiliated with any studios. Although the film-related compa-

nies have access to movie footage to use in their games when desired, there are limits to how that is being used in the interactive properties. Fox's Hoff sees film's role more as "rewards" and set pieces, rather than the heart of the game, "If you really like a motion picture, you'll rent or buy the video-you are not going to sit there and watch the movie on your computer," he says.

While they agree the game's the thing, video game companies have been going to greater and greater lengths to create their own film assets to use in their titles

The evolution has been a natural one, says Interplay's Fargo, who has a

long-term perspective on the move. "Ten years ago, the programmer would typically do the writing and the art." he says, "And then eventually we out specialized artists to work Now with the rise of CDs, we are using real legitimate actors and voice talent-ac onnosed to beging people from around the office do it. Early on, you could spot your secretary and programmers in all the roles

Activision's Kottick can tick off a long list of neople he has hired away from Hollywood—writers, directors. editors, sound technicians—to work full-time in-house on his company's titles. "We actually moved the compa ny from Northern California to outhern California to take advantage of tapping into the Hollywood talent Kottick says.

Eugene, Ore.-based Trilobyte, cre-ator of the hit CD-ROM "The 7th Guest" and its forthcoming sequel, "The 11th Hour," has an in-house director, Dave Wheeler, who brought his movie sensibility to "11th Hour." It was filmed primarily on location using a cast of 18 actors

"Cyberhood " due this Christman from Interplay, is being overseen by a Hollywood-veteran director and features more than 50 actors, including some yet-to-be-confirmed "big according to Fargo. The shoot, which began earlier this year. was slated to take six weeks

Sony Imagesoft is "actually filming a movie to be a video game, senior producer Mary Ann Norris. referring to its upcoming full-motion video title "Johnny Mnemonic." The game, based on a screenplay by Pictures film is described as "an

interactive movie." Digital Pictures, of course, was formed as a company devoted to liveaction games, and Senttle-based Hyperbole Studios has made its mark "interactive cinema" titles such as "Quantum Gate" and its sequel. The Vortex." They're not intended to be games at all, but rather what Hyperbole founder Greg Roach calls "a new kind of movie experience."

For most of the veteran game com anies and Hollywood newcomers, though, even as they move to include more digitized "star" actors, hit coundtracks and movie tie ins. the focus remains the game.

Says Kottick, "Just because we are investing millions of dollars in the production values of these titles doesn't necessarily mean you will have a great game. That's something none of us can forget. Look at 'Doom,' which was a buge hit even though it was hardly much in terms of production value. And 'Myst' didn't star a famous actor or have a score by John Williams."

Scoring

(Continued from page 69)

are already available for many multimedia games, including "The Vortex: Quantum Gate II," "Paatank!" and

It's Got The Music In It

Ssles Curve Interactive packed a bonus audio soundtrack into its three-disk game "Cyberwar," which hit shelves in December. The product design makes a prominent selling point of the music disc by musician Steve Hillage, who is known for his ambient music with System 7 and The

"We didn't want the music to be heard only beneath the sound effects," says Fergus McNeill, SCI's crestive development manager. "We felt it was strong enough to warrant its own soundtrack. And once you have three discs, you can add a fourth without complicating the packaging

For the interactive adventure film "The Vortex." Hyperbole enlisted the help of D'Cuckoo's Candice Pacheco to establish the world beat-derived. techno-driven score, which was released separately on San Francisco indie label RGB Records

"It just made sense to issue the music separately," says Hyperbole CEO Greg Roach. "We thought about the possibility of putting part of the score on Red Book audio on the CD-ROM but then we would be missing out on the opportunity to get across all of the music. Instead, we are cross-promoting the music with the game in the advertising.

Tying in a product with an estab lished musician is no guarantee of sales, says Jon Viscott, Virgin MegaStore West Coast multimedia buyer. Additionally, Viscott says that it is too early to expect most consumers to be aware of multimedia composers by name.

They may know of Thomas Dolby from his past, but they are not neces sarily going to purchase the title because of that," says Viscott. "They have to hear the music first." He insists that impressive music will sell

software, noting that some customers in his Los Angeles store are physically drawn to an in-store demonstration of "Cyberia" by the sound of Dolby's score.

Viscott says that the Philips CD-i game "Burn Cycle" also attracts attention for its strong soundtrack. A separate audio-only disc is bundled with the fast-action driving game.

Electronic Arts' "Road Rash" racing game includes a separate audio disc sampler that features music from several A&M bands, including Soundgarden, Swervedriver and Paw. Video footage and audio samples from the alternative acts are included on the 3DO game disc.

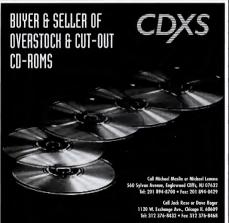
Getting the legal clearance for publishing rights for the game was long drawn-out process," says A&M product manager Brad Pollack, who supervised the 3DO version of the fast-moving game. "Nobody had any idea what rate to charge. How many units would be sold? We didn't know When would it come out? We weren't

"However," he continues, "I think it opened the door for future endea ors. Now there is a history. It should only get easier to communicate with

Some game companies are building multimillion-dollar internal music studios to stay on the cutting edge of multimedia music composition. Sega recently converted an old building in the heart of downtown San Francisco into the Sega Music Group Studios, an expansive 11,000-square-foot, two-story facility that houses several production studios, as well as performance areas for both visiting and inhouse musicions

"Computer game music has been

the bastard child of the music industry for ages," says Spencer Nilsen, director of Sega Music Group. "Part of the problem is that the video game industry is run by toy people and engineers who can be fairly pragmatic and anal shout the creative process "he says "Artists and musicians are now finally finding the door wide-open for opportunity in the



Home

BILLBOARD'S VIDEO NEWSWEEKLY

Video Previews: Brk'lyn Tabernacle Choir... 73 Kid-Vid Marketing Booms74 Shelf Talk: Taking The Retail Plunge 74 Video People: WEA, New Line Promotions.. 76

DICTURE THIS.

By Seth Goldstein

SWAMPED BY NUMBERS: Where does the industry turn for numbers? The foggy answer is everywhere and nowhere in a frustrating scenario that's unlikely to change any time soon.

Eighteen years into the busi--if you start with Magnetic Video's first releases in 1977—cassette purveyors still lack the authoritative data provided by the Recording Industry Assn. of America or the American Booksellers Assn. Instead, there are a half-dozen

prognosticators who, independent of one another, try to measure a suit of clothes for home video. It's no surprise the dimensions don't match, especially those for the sellthrough sector, which regularly

The Video Software Dealers Assn. might be thought of as the logical collector and disseminator. but in fact VSDA has avoided the role until very recently and then limited itself to coverage of rental turns. Even that may be more than VSDA and the folks at Rentrak working with it can afford

Bob Alexander of New Yorkbased consultancy Alexander & Associates, itself hip-deep in industry number-crunching, thinks the cost of the VSDA's fully implemented VidTrac system will run into the millions. Without board member Rentrak, which is plugging the association into its pay-per-transaction etwork, the expense could soar to \$20 million, he estimates,

That's as much as Nielsen spent on its peoplemeter," which was designed to monitor television viewing, Alexander says. VSDA would sell VidTrac analyses to retailers. vandone and the like and enlit the proceeds with Rentral which must get the system up and running before it can think about collecting hing except installation fees.

Even then, the payback may be altry in the face of massive outlays Demand for this information is simply not that great," says Alexander. "You've got to have information about the consumer," not cash register transactions.

Alexander, who vetted Rentrak for VSDA, says it will do "a creditable job," but there's still the matter of matching that data against reports from other sources, including his own weekly Video Flash tele-(Continued on next page)

Foreign Films A Video Alternative Rental Demand High; Sell-Through's Next

NEW YORK-Foreign movies, once an afterthought in video stores, are gaining newfound respect from retailers who have seen strong rental demand for titles such as "Like Water

Demand is so promising, in fact, that some suppliers have decided foreign movies are a viable sell-through category, an impossibility a few years ago. Independents and majors like Colum-bia TriStar Home Video are repricing releases to take advantage of the opportunity.

"We see the greatest growth in the sell-through market," including schools, libraries, and consumers, says Jim Wade, national sales rep for Meridian Video. "Borders, Tower, and Best Buy all have foreign film sections devoted to sell-through. I talked to the buyer for the new Westwood Boulevard [Los Angeles] Borders location this morning, and he's already gone through half the foreign inventory they'd opened with.

"So with the right location, and the quality of 'Farewell My Concubine,' 'Blue,' 'White,' and 'Red,' people are picking up foreign films, and retailers are picking everything I release regardless of price point. Fox/Lorber and its distributor

Orion Home Entertainment, have been especially aggressive in sale-pricing imports to \$19.98. "This category has rarely been at a consumer-friendly price, but now it's probably accounting for a third of our gross revenue," says Fox/Lorber Video executive VP/GM Michael Olivieri. "Our plan is to offer an average of eight price-reduced films every quarter-mostly foreign. More retailers seem to be getting involved now as they learn of others' success stories.

Orion president Herb Dorfman credits the under-\$20 price point for facilitating new accounts at traditional video retail stores, music/video combination stores, and, especially, bookstores. "Hardcover books are now well over

\$20, and foreign films address the same demographics without competing with the mass merchants, so it really works

TO OUR READERS Video Previews is moving. As of

Feb. 15, send all screeners, press releases, and promotional material to Cathy Applefeld, 3817 Brighton Court, Alexandria, Va. 22305

on all fronts for booksellers," he says. Dorfman adds that price reductions have "exponentially increased" sales through mail-order catalogs that have always supported foreign titles. Since Orion repriced its imports three years

ago, volume has grown 25%. Laserdisc sales are benefiting as well. Criterion Collection's Paul Klinger says 1994's fourth quarter was the best ever for foreign titles, which now account for 56% of the catalog. They comprised the majority of sales in January, he adds. "Foreign films sell so well that when a title comes up for us to decide whether to release, language isn't a factor."

Image Entertainment marketing director Garrett Lee says that since aficionados are generally more unscale. they're more likely to so for the more expensive but higher-quality laser format, "Laser and foreign films go hand in hand," Lee says, citing the letterbox format prevalent in laserdisc, which film buffs prefer. Rentals pave the way for repriced

product, and foreign rentals are up. Home Vision Cinema's national accounts manager. Peter Epstein, says, Polls have computed average turnsper-copy per genre, and the only increase is in the foreign area. It still represents a smaller percentage, but it's a good investment Informal research suggests that im-

ports, while remaining a niche business, are leading an upswing at retail among other alternative video categories. "Everything other than typical Hollywood releases is going into a very intense growth period." says Lance Schwulst, director of sales for New York supplier Kino On Video.

Thus Kino is sandwiching the ac-

claimed German documentary "The Wonderful, Horrible Life Of Leni Riefenstahl" in between the first two of three Buster Keaton video boxed sets. This caters to nonsuperstore dealers This caters to nonsuperstore deaters who are realizing that it's now "breadth" over "depth" and that for-eign titles, besides offering something different that smaller stores can compete with, have "incredibly long legs" that bring in revenues.

"These aren't necessarily 'destina-tion' titles," Schwulst says, "but customers will continue to frequent a store if they know there's a wide selection of product beyond hit movie titles. Re-tailers are finally finding this out." So are suppliers like New Yorker Video, releasing 25 foreign titles a year. "We wouldn't put out that many in the past, but the increased rate doesn't seem to hurt sales," says John Vanco, director of publicity/production.
"Video is taking the place" of diminished big-city and college-town thea-

ters specializing in imports."

Now those same locales are "the same places where art films are most likely to be screened," Vanco says, "We do well in university towns and the New York area," says Epstein. "But we also do well with chains on the West. (Continued on next page)

MTV Bullish On **First Vids From** Beavis/Butt-head

BY SETH GOLDSTEIN NEW YORK-The MTV Home

Video label, ann unced last year. getting off to a fast start, says Ted Green, VP of Sony Music Group, which shipped the first four re leases this month. More MTVbased programs will follow in the Green says the two cassettes fea-

turing those cute-as-a-button char-acters. Beavis & Butt-head, are well into the six figures. We're delivering platinum on each." Al-though Green doesn't think the other titles will match those numbers, he thinks MTV, overall, could be "very successful.

It's already had one effect: Sony Music Video has been resurrected for MTV. Dormant for several years after the transfer of nontheatrical responsibilities to Columbia TriStar Home Video, SMV lives

again, and "we may expand it," He and Van Toffler, senior VP of program enterprises and new business development at MTV Networks, take pains to emphasize that the cable channel isn't being stripped of material for cassette re-

This line has nothing to do with lifting product off television, Green says. For example, all the music-video segments, staples on cable, have been removed from the "Beavis & Butt-head" entries, mak ing mam for an "almost regrested"

MTV's dynamic duo probably will sell themselves. Other titles like "Liquid TV" and "The Year In Rock," while expected to generate solid numbers, "don't have the inherent hot appeal of Beavis & Butthead," Green says. One route to overcoming retailer

resistance, of course, would be the separate marketing force Sony Music is hiring to support the new label. MTV, he claims, already "is getting support from all across the board," including the mass mer-Nevertheless, Sony Music has

some heavy pulling ahead of it. Toffler notes MTV's target audience of 12-34 year olds-with emphasis on the 18-24 crowd-"has had a tattered past regarding (Continued on next page)



kidding when he announced a "war room" to fight Jan. 19 street-date violations of "The Mask." A 24-hour phone line was manned Friday, Jan. 13, until 8 a.m. the following Thursday. Dressing for the part are Bob Prudhomme, national director of distribution sales; Craig Van Gorp, VP of self-through sales; and Source: Turner distributes the title for New I ine.

FOREIGN FILMS

(Continued from preceding page) Coast, like Tower and Borders Books The main thing is to get people to take a chance in those areas where there's an audience for foreign films."

Such consumers, says Columbia TriStar senior VP of sales Ralph Wa lin, are basically in search of a good story, "and that good story doesn" have to be just 'Jurassic Park,' but car exist in 'Like Water For Chocolate' and Belle Epoque."

Word of mouth is a major factor, as is Academy Award recognition-which Walin has used as a marketing tool or two hig titles, "Belle Epoque" and Indochina

Walin places trailers on other Co lumbia TriStor releases which outs the titles to a wider audience. Buena Vista Home Video shinning Miramay titles has also developed programs geared toward consumers who otherwise would be unaware of the imports.

"We've created an in-store magazin focusing strictly on indie film product and are finalizing an online program for consumers focusing on Miramay product," says Greg Ptacek, publicity director for Buena Vista's rental line

PICTURE THIS (Continued from preceding page)

COMING

MARCH

1ST

1995

WARNERVISION

shone survey of renters and buyers Tm not sure how well [VSDA] has re searched that problem," he says.

VSDA's decision to authorize data collection is reciplent of the aroma of déià vu. Many years ago, when the in dustry was young and easier to organ ize. A.C. Nielsen said it would do th iob. Press conferences were held, a re search scheme devised, and test num bers gathered and released.

But Nielsen stumbled where VSDA and Rentrak might totter-no custom ers. The deal disintegrated shortly thereafter, and Nielsen also scrapped its subsequent home video version o the peoplemeter (without VSDA par ticipation) for the same reason.

If anything, the situation is more complicated and fraught with more obstucies these days: Retailers that wars to keep their data confidential: studios that figure their data is better, independents that can't afford any data.

Meanwhile, sell-through goes unno ticed, despite 15%-20% growth in 1994 But, then, it's harder to hit a moving target like sell-through than a station ary one like rental.

MTV HOME VIDEO (Continued from preceding page

(video) purchases." Unlike kid-vid buy ers, Toffler says, that age cohort rarely frequents video and record stores.

To reach them, MTV and Sony have been taking a nontraditional approach including "Butt Bowl" spots on MTV during the Super Bowl half-time and ads in car-stereo publications, comibooks, and more than 40 college news papers, Campus retail centers, "when kids buy their shirts and books," are expected to deliver bigger-than-usua numbers.

Direct response isn't part of the cur rent strategy but might be when the la bel can boast more releases.

Toffler says the objective is to "cu through some" of the heavy coverage of movies that submerge nontheatri cals at retail. Sony and MTV might try an in-store electronic gizmo to boos The partners are said to be refining

a display that may emerge later in

Billboard.

FOR WEEK ENDING FEBRUARY 18, 1995

Top Video Sales.

S WEEK	T WEEK	S. ON CHART		Conviett Duner	Principal	Year of Release	Supplied	Suggested
HIS.	LAST	WKS	TITLE	Copyright Owner Manufacturer, Catalog Number	Performers	22	R See	3
				* * * No. 1 * * *		1		
1	1	2	THE MASK	Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19 5
2	3	12	SPEEO	Twentieth Century-Fox FoxVideo 8638	Kearry Reeves Dennes Hopper	1994	R	199
3	2	15	SNOW WHITE AND THE SEVEN OWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.1
4	4	6	THE LANG BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	6	19 9
5	8	18	JURASSIC PARK	Amblin Entertainment MCA/Universal Home Video 8206)	Sam Neill Laura Dem	1993	PG-13	241
6	6	11	PLAYBOY: 1995 VIOEO PLAYMATE CALENGAR	Playboy Home Video Uni Dist. Corp. PBV0767	Vanous Artists	1994	MR	199
7	9	12	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	199
8	5	3	A TROLL IN CENTRAL PARK	Warrier Bros. Inc. Warrier Home Video 16100	Ansmated	1994	G	19.9
9	7	10	EAGLES: HELL FREEZES OVER ▲	Getten Home Video 39548	Eagles	1994	HR	249
10	11	12	NIRVANA: LIVE! TONIGHT! SOLO OUT!! A	Geffen Home Video 39541	Ninana	1994	NR	24.9
11	10	11	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video	Various Artists	1994	163	19.9
12	14	47	YANNI: LIVE AT THE ACROPOLIS A	Uni Dist. Corp. P8V0768 Private Music	Yanni Yanni	1994	NR	19 9
13	14	4/ 6	DISNEY'S SING ALONG SONGS:	8MG Video 82163		1994	NR NR	-
-		÷	CIRCLE OF LIFE	Welt Disney Home Video 3491 Penthouse Video	Animated	1771		129
14	NE	_	PENTHOUSE: SWIMSUIT 2 GINGER LYNN ALLEN'S LINGERIE	A*Vision Entertainment 50784-3 Peach Home Video	Vanous Artists	1995	NR	199
15	12	7	GALLERY: PT. 2	Uni Dist. Corp. 7004	Various Artists	1994	MR	9 95
16	13	13	THE FLINTSTONES	Ambiin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19 9
17	29	2	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1994	MR	19.9
18	17	10	SAGE: LIVE CONCERT HOME VIGEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	MR	19 9
19	34	3	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. P8V0772	Various Artists	1995	NR	199
20	21	23	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	149
21	22	2	OAZEO ANO CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	199
22	16	19	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	199
23	18	10	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	249
24	28	21	SLEEPLESS IN SEATTLE	TriStar Pictures Columbra TriStar Home Video 52413	Tom Hanks	1993	PG.	10.9
25	19	22	THE 3 TENORS IN CONCERT 1994 A	Atlantic Records Inc. A*Vision Entertainment 50822-3	Meg Ryan Carreras, Domingo, Pavarotti (Mehta)	1994	NE	29.9
76	20	11	JANET JACKSON: JANET •	A*Wision Entertainment 50822-3 Viren Music Video 77796	Pavarotti (Mehta) Janet Jackson	1294	167	19.9
27	20	45	MY FAIR LADY: 30TH ANNIVERSARY •		Rex Hamson	1964	6	24 9
26	37	3	SARAH MCI ACHI AN: FIIMRI ING	Ansta Records Inc.	Audrey Haptorn Sarah McLachian	1964	NO.	24.9
25	19	2	TOWARDS ECSTASY-LIVE YOUR PERSONAL BEST WORKOUT	BMG Hame Video 15729 Buen: Vista Home Video 3851	Elle Macpherson	1964	NR.	19.9
20	24	31	PLAYBOY: SECRETS OF MAKING	Phytogy Home Video Uni Dist: Corp. PBV0477	Karen Voight	1964	MIX	19.9
			LOVE, VOL. II	Uni Dist. Corp. PBV0477 Walt Disney Pictures	Various Arbsts			-
31	31	64	ALADDIN	Watt Disney Home Video 1662	Animated	1992	G	24.9
31	23	4	THE BRAVE FROG	Hemdale Pictures Corp. Hemdale Home Video 7098	Attimated	1109	G	24.9
30	26	31	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Huice F. Murray Abraham	1964	PG	249
34	NEW >		BLACK BOX: VOLUME 1	Wax Trix TVT Records 72213	Various Artists	1995	MR	19.9
35	RE-E	KTRY	PENTHOUSE: PARTY WITH THE PETS	Ponthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	MR	19.9
36	HE	4	TIME BANDITS	Paramount Pictures Paramount Home Video 2310	Sean Connery John Cleese	1982	PG.	14.9
37	30	13	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	249
38	38	23	BEETHOVEN'S 2ND	Universal City Studios MC//Universal Home Video 42029	Charles Grodin Bonne Hunt	1993	PG	249
39	33	3	THE LITTLEST VIKING	Hemdale Pictures Corp. Hemdale Home Video 7192	Krisban Tonby Per Jamen	1989	PG	13.9
40	32	43	AN AFFAIR TO REMEMBER	Twentieth Century-Fox FoxVideo 1240	Cary Grant Doborah Kerr	1957	NR.	5.96

the label's visibility, he adds.

MUSIC The Prophles Tabernacle Choir, "Live ... He's Been Faithful," (615-214-1577), 60 minutes. The 246 voice strong

Brooklyn Tabernacle Choir has earned a reputation not only for its dramatic delivery of praise and worship music but also for the inspiration it has evoked in the sorrounding orban community Part music video—with powerful footage of the ensemble and solo members performing in church-and part documentary-extensive interviews with chair director Pastor Jim Cymbala and several choir members reveal some of the heaten noths that opened the door to the

crystallins choir-this video is an uplifting experience for all CHILDREN'S Dudley The Dragon

Dudley And The Genie," Mr Crabby Tree GoodTimes Home Video (212-951-3000), 30 minutes each, \$12.95 Good Times follows its September debut of two "Dudley" episodes with this pair of fun and environmentally conscious adventures. "Dudley And The Genie" concerns itself with energy conservation and education as the curious dragon meets a genie who tries to trick him into using more power than he really needs. "Mr. Crabby Tree" finds Dudley In a time-traveling tizzy when he meets a grumpy old tree, portrayed by actor Graham Greene, who takes the dearon back in time by using his multiple rings as guides.



"Puff The Magic Dragon," UAV Corp. (803-548-7300), 60 minutes, \$9.99. As is the case with many of the fantasy songs from the Mary classic has the makings of a great magical children's story. Complemented by a soundtrack that includes the original "Puff," the animated story comes to life as an adventure of courage and friendship between a young boy and a friendly dragon. Puff,

portrayed by Burgess Meredith, comes off as a nor man's Stuart Smalley—full of self-heln tips to encourage the drestically withdrawn Jackie Draper to get in touch with his inner self. The seng's informers Jackie Paper comes through in the video as a magic drawing pad that allov the boy to open up. UAV also is releasing the companion video "Puff And The Incredible Mr Nobody." Both videos are packaged with a Puff Swap Top and a plush-toy

"Mozart's The Magic Flute Story," 42 minutes; "Daisy & Her Garden, 38 minutes; "Hansel & Gretel." 72 minutes. V.I.E.W. Video (800-843-9843) \$19.98 each

coupon offer



V.I.E.W.'s Children's

Cultural Collection is

synonymous with quality performances that bring the magic of classical music to children in ways that are sasy for them to understand. And these latest additions are no exception. "The Magic Flute Story," the last opera written by Mozart, features Germany's Gewandhaus Opera & Orchestra and includes a child-friendly narrative that brings the somewhat comedic story home. omenic story nome. "Daisy & Her Garden" is a new fairy tale from Czech TV, the creator of previous Cultural Collection release Alice In Wonderland: A Dance Fantasy," and "Hansel & Gretel" is a film ensetment of Engelbert Humperdinck's 1893 opera that incorporates hand-sculpted dolls and lavish

The Marie Flute" ARC Video (203-329-6416), 45 minutes, \$12.95 This animated adventure, based loosely on the classic Mozart opera, arrives in stores just days after its television debut Morast's music unfortunately takes a back seat to a host of songs and an updated story line that clearly takes a cue from "Snow White and other time-pro fairy tales. A dashing

prince sets off to rescue a beautiful princess first from a foreign captor and then from an avil queen who pretends to be her mother This video will keep children duly entertained, but parents looking to educate their children about classical music are advised to buy a recording of "The Magic Flute" or attend a performance of the opera Retailers can take their pick between clamshell or traditional video

packaging.

HEALTH/FITNESS

"Quick Toning Buns Of Steel," "Quick Toning Abs Of Steel," "Quick Toning Thighs Of Steel,"
"Quick Toning Arms &
Abs Of Steel," A*Vision Entertainment (212,275. 2900), 50 minutes each. \$14.95 each. Aimed squarely at women who are short on time but long on the desire to shape

up and slim down this new

ur-video collection led by the inexhaustible Tamilee Web offers a working solution Each video features several selfcontained 15-minute werkoute which some complete with warm-ups and cool-downs, and target a anacific area of the body—that participants can incorporate into busy schedules. The formula also allows those exercising at home to avoid boring repetition of the same old routine day in and day out. All excuses stop



DOCUMENTARY Wildlife Tales." ABC

Video, approximately 30 minutes each \$9.95 each This six-video series was created by Dennis Kane who launched National Geographic's "Explorer Series." and fittingly it contains the same blend of captivating wildlife footage and thoughtful narrative that makes learning about nature fun. "Whale Rescue," "Spiders: Web Steel," "The Legend Of The Bison," "Family Of Wolves," "Sharks: The "Spiders: Web Of Perfect Predators," and "Puffins" shed light not

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Appletatd, 3817 Brighton Court, Alaxandria, VA 22305.

only on the animals in question but also provide animals' natural habitats. environmental concerns, ete With their half-hour length, these programswhich originally aired on

the Discovery Channel-

adults and children alike

are perfectly suited to



ANIMATION "Fractal Lumination. Higher Octave Music

(310-589-1515), 50 minutes \$19.95 The instrumental music. provided courtesy of new age label Higher Octave's dream team that accompanies these animated images is the primary attraction of this ideo. Artists ranging from Ottmar Liebert to Nightingale to Willis Aura to Cusco lend their aural impressions to computer-generated images that generally stick to the straight and narrow. Brightly hued designs swirl around the screen. but the majority of the mages fall into the same basic genre and lack the creativity found in some other computer-animation videos. Still, the soundtrack goes far in creating the aura of

INSTRUCTIONAL Dream Catchers Arcane Life Productions (408-622-9441). approximately 40

ninutes, \$19.95. Dream catchers, mystical. beautiful works of art characterized by sinew and feathers woven through a wooden hoop, have been an integral part of Native American life for centuries. Unfortunately, this instructional video falls short in conveying the symbolism and importance of these objects, which are thought to hold positive forces over dreams From his comfortable spot on a blanket in the woods, the great-grandson of a Mohican craftsman leads a lesson that covers the art. and-crafts aspect to a T but lacks the inspiration behind it. Despite the inclusion of snippets of history and culture and the

accompanying Native

in home decorati

American flute music, this video comes off as a how-to

Rillboard.

FOR WEEK ENDING FERRILARY 18 1995

Top Video Rentals.

THIS WEEK	LAST WEEK	WYS, ON CHART	TITLE (Recog)	Copyright Owner Manufacturer, Catalog Number	Principal Performers

1	2	3	TRUE LIES (9)	Twenteth Century-Fox FoxVideo 8640	A Schwarze Jemie Lee C
2	1	6	THE CLIENT (PG-13)	Warner Bern Inc	Susan Saran
-	-	Н		Warner Home Video 13233 New Line Home Video	Tommy Lee
3	7	2	THE MASK (PG-13)	Turner Home Entertainment N4011	Jim Carrey Jeff Bridges
4	3	6	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Tomery Lee
5	6	6	RENAISSANCE MAN (FG-13)	Touchstone Pictures Touchstone Home Video 2754	Daney DeVic
6	10	3	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nichols Michelle Plei
7	4	9	MAVERICK (FG)	Warner Bros. Inc. Warner Home Video 13374	Mei Bitson Jodie Foster
8	5	11	WHEN A MAN LOVES A WOMAN (%)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
9	9	6	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2963	Julia Roberts Nick Note
10	8	12	SPEED (%)	Twenteth Century-Fox FoxVideo 8638	Kearu Reeve Dennis Hopp
11	11	2	THE SHADOW (PC.17)	Universal City Studies	Aine Baidner
12	14	3	AIRHEADS (%-13)	MCA/Universal Home Video 82007 Twentieth Century-Fox	Penelope An Brendan Fra
_	-	÷		ForVideo 8602 TrStar Pictures	Adam Seedil Shirtey Mack
13	12	14	GUARDING TESS (FG-13)	Columbia TriStar Home Video 78703	Nicolas Cago
14	13	4	NORTH (PG)	New Line Home Video Columbia TrStar Home Video 71163	Elyah Wood Bruce Willis
15	15	11	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murph
16	17	11	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Keves Costne Deces Quan
17	18	6	BABY'S DAY OUT (PG)	Twentieth Century-Fox ForVideo 8639	Joe Mantegn Lara Flynn B
18	21	23	FOUR WEDDINGS AND A FUNERAL (E)	Gramery Pictures	Anthe MacD
19	29	2	TRIAL BY JURY (D)	PolyGram Video 8006317693 Morgan Creek Productions Inc.	Hugh Grant Jonne Whale
20	16	12		Warner Home Video 13575 Columbia Pictures	Armand Assa Billy Crystal
	-		CITY SLICKERS II (PG-13)	Columbia TriStar Home Video 71193 Universal City Studios	Jack Palance
21	19	16	THE PAPER (II)	MCA/Universal Home Video 82005	Glenn Clase
22	24	10	LITTLE BUDDHA (PG)	Miramas Frims Miramas Home Entertainment 2548	Keanu Reevo Bridget Fond
23	20	12	WITH HONORS (PG-13)	Warner Bros. Inc Warner Home Video 13079	Joe Pesci Brendan Fra
24	22	15	SIRENS (T)	Miramai Films Miramai Home Entertainment 2557	Hugh Grant Tara Fitzgera
25	NET	*	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison For Willem DaFo
26	23	10	GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer NGW/LIA Horne Video 104975	Macaulay Co
27	27	5	SPANKING THE MONKEY (NT)	New Lone Home Votes	Ted Danson Jeremy Dave
28	25	\vdash		Columbia TriStar Home Video 73853 Universal City Studios	Alberta Wats Woody Harri
		14	THE COWBOY WAY (PG-13)	MCA/Universal Home Video 42151	Keter Sother John Candy
29	26	6	WAGONS EAST! (PG-13)	Live Home Video 69991	Richard Lew
30	28	5	THE LAND BEFORE TIME II (C)	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated
31	35	2	WHITE (II)	Miramax Films Miramax Home Entertainment 3039	Zignes Zana Julia Delpy
32	34	10	DREAM LOVER (NF)	Gramercy Pictures PolyGram Video 8006304453	James Spack Madchen An
33	NET	*	IT COULD HAPPEN TO YOU (FG)	Tr/Star Pictures Columbia Tr/Star Home Video 72813	Nicolas Cass
34	32	20	THE CROW (II)	Miramas Films Buena Vista Home Video 3034	Brandon Lee
35	38	10	THE FAVOR (I)	Once Buttons	Elizabeth Mc
36	30	,	WIDOW'S PEAK (PC)	Onon Home Video 1275 New Line Home Video	Harley Jane Mia Farrow
37	ME	_	KILLING ZOF (F)	Columbia TriStar Home Video 72783 Live Home Video 69988	Enr Smith
38	36	11		TriStar Pictures	Julie Delpy Chevy Chase
-	-	-	COPS AND ROBBERSONS (PG)	Columbia TriStar Home Video 58713 Warner Bros. Inc.	Jack Palance
39	33	14	THE HUDSUCKER PROXY (PC)	Warner Home Video 13166	Paul Newro
40	37	6	BELLE EPOQUE (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	
		_	tification for a minimum of 125,000 released programs, or of at least 25 ties. If A platinum certification to imilion at retain for theatmaily relea- urgested retain for nontheatmail tritie	Combo as a dellar column of ED	

BILLBOARD FERRILARY 18 1995

Kaleidoscope Offers Array Of Colorful Kid Vid Titles

THE OTHER SIDE: Although he's still on the supply side, former BMG Kidz executive Ron Osher is moonlighting as a retailer of children's video, music, and books.

Osher, now senior VP/CFO at EMI Records, opened the kid-friendly Kaleidoscope in October, His wife, Stephanie, runs day-today operations at the Stamford, Conn., location, while Osher commutes to New York for EMI.

The decision to take the retail plunge was triggered while Osher, acquiring music product for BMG

ered an untapped market. "When we tested kids music with parents, we would them whore



they would go to buy it," says Osher. "Often they said they didn't know. I thought if you could figure out how to get these ti tles into a store, they would sell.

Kaleidoscope started as an outlet for little-known children's music, but the store also carries a fair amount of mainstream product, such as Raffi and "The Lion King" soundtrack. In-store live appearances by leading kids artists are a large part of the promotional effort. Music makes up 15% of the store's revenue Video and multimedia products account for 50%, and

books and ancillary merchandise make up the remaining 35%. Osher says the store offers parents information about the wide variety of product it stocks. 'The concept is to support parents," he says. About half-a-dozen store employees are trained specifically to help parents make buying decisions. Osher also works in the store on week

Multimedia demonstration kiosks assist computer-illiterate parents. "We demo a lot of software," Osher says. "because the average adult can get pretty nervous around a

ends

After three months and 1,500 cus tomers on its mailing list, Osher is seeking space to open a second locarom looking at the cust buying habits, we're able to tell that we're on the right track," he says. "And experience tells me that you can't sit around too long before ex-

SILENT LION: Shelf Talk has noticed that Buena Vista Home Video isn't roaring about its firsttime Burger King cross-promotion for "The Lion King." The reason, we're told, is the plan

has yet to be nailed down. "There are no specifics yet," says a Buena Vista spokesman, "beyond in-store signage, which Burger King will keep up from the theatrical cam-Considering the title arrives at retail in two weeks, Burger King's involvement likely will be limited, at least upon initial release. Cross-promotions can take months to set un. so it's possible Buena Vista and Burger King are aiming for a repromotion later this year timed for the release of the direct-to-video "Lion King" sequel.

When the bulk of "The Lion King" marketing plan was leaked three months ago, retailer sources said the Burger King promotion would involve a plush toy givesway or discount (Billboard, Nov. 12, 1994). The Buena Vista spokesman says those

aren't confirmed. It's highly unlikely that Buena Vista will reverse its position against selling cassettes at fast-food outlets, but the studio ap-

pears to have softened its policy about working with burger outfits. Buena Vista is also mum about a tie-in with Ralston Foods. The only information it is providing is that "The Lion King" will get exposure on more than 10 million Chex cereal

Elsewhere, the supplier will debut its "Princess Collection," with a free jewelry-box mail-in offer when consumers purchase four titles in

The direct-to-video series, featuring Jasmine from "Aladdin," and Ariel from "The Little Mermaid arrives in stores April 4. Initial launch includes four individual cassettes, priced at \$12.99 each.

Each video will be packaged with a free necklace or bracelet. Consumers may also order the lewelry box with the purchase of two "Princess Collection" cassettes and an additional \$2.99. The offer expires April 4, 1996.

GOOD DEEDS: Columbia TriStar Home Video and Us magazine have teamed for a promotion that will benefit AIDS Project Los Angeles.

To promote the sell-through release of the Academy-Award-winning "Philadelphia," Columbia Tri-Star will insert a subscription card good for a 50% discount of the magazine in each cassette. The studio also will place ads in Us and its sister publication, Rolling Stone, to alert consumers to the offer.

Us magazine will donate a portion of the proceeds from new subscriptions generated by the insert to

Columbia TriStar says it has shipped 250,000 units of "Philadel-

The title, re-priced to \$19.98 beginning Feb. 14, will include the music video "The Streets of Philadelphia" featuring Bruce Springsteen. The singer collected a Best Song Oscar for his effort; Tom Hanks walked away with the Best Actor award.

Kid-Vid Suppliers Splurge On Marketing

NEW YORK-The marketing of children's video, once a quiet backwater for everyone content not to go head-tohead with Disney, has become almost as frenetic as some of the on-screen programming.

It's not that Disney has loosened its grip. Rather, consumer demand has widened, and video suppliers seeking to fill it are licensing every television show with promise, all the while keeping a weather eye on multimedia usesand the more innovative, the better.

Take "Reboot," an Alliance/BLT Production appearing Saturday more ings on ABC, "It's No. 1 in its time slot. breaking new boundaries in state-ofthe-art computer-animation techniques never before used in TV production," says Joanne Singer, PolyGram Video director of children's marketing.

PolyGram will have the first titles out in September, with several crosspromotions planned with Irwin Toys, Canadian manufacturer of 3- and 5inch "Reboot" action figures. Singer ex-

The key is acquiring a few good products and working them to the nth degree," Singer says. PolyGram has been successful with the "X-Men" TV series, "and we want to keep the momentum going." Last year, the company tied "X-Men" into Acclaim Entertainment's campaign for the "Wolverine" video game, giving Poly-Gram another shot at selling product at

\$9.95 suggested list.

PolyGram got an "X-Men" ad in every booklet packed with each Acclaim game, and as part of the deal the series showed up on the pages of magazir like Game Pro. Random House, "X-Men" hardcover publisher, also worked with PolyGram, which got an ad on the inside front covers in exchange for inserting a book promotion inside the cassette box.

Singer says, "It got us exposure in areas where we've had little direct penetration such as bookstones Not every TV image translates into video sales however PolyGram was

four episodes of "The Thunderbirds British puppet series released with much fanfare last August. "The brief run on the Fox Children's Network last summer that we hoped to capitalize on wasn't renewed and notential licensees like Tyco Toys put their products on

hold," Singer says. "Some things just don't work out." The real excitement at Random House Children's Media, says sales and marketing VP Gary Gentel, comes from multimedia joint ventures with Broderbund Software, Knowledge Adventure, and Humungeous Entertainment. Liv-

ing Books offers eight CD-ROM titles on dual MPC and Macintosh platforms at \$39.95 list, which Broderbund has brought to new accounts like Music land's Media Play and Trans World Meanwhile, Knowledge Adventure is

co-producing the multimedia "Aviation Adventures," with 11 releases ranging from \$35-\$50 list, and "My First Encyclopedia," due in late spring, And Hu-(Continued on page 76)

Billboard.

Top Special Interest Video Sales. 90 90 TITLE m Supplier, Catalog Number RECREATIONAL SPORTS. **HEALTH AND FITNESS..**

1	1	17	7S SEASONS: 7S TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053
2	2	11	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153
3	3	61	BAD GOLF MADE EASIER ABC Video 45003
4	18	3	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733
5	4	17	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318
6	6	15	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073
7	9	63	SHAQ ATTACK: IN YOUR FACE Perade Video 530
8	5	33	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333
9	7	39	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793
10	10	37	WHEN IT WAS A GAME 2 H80 Home Video 90843
11	14	55	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853
12	12	37	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981
13	RE-E	HTT	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130
14	20	41	SIR CHARLES FoxVideo (CBS/Fox) 5992
15	NE	wÞ	NFL'S GREATEST STARS PolyGram Video 8006319093

18 RE-DITEY WORLD CUP USA: OFFICIAL PREVIEW

20 NEWD SHAQUILLE O'NEAL: LARGER THAN LIFE

19 NEW NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198

-	_	_	10	A*Vision Enter
95	2	4	9	PolyGram Vide
98	3	15	3	YOUR PERSO
95	4	2	11	ALI MACGRA Warner Home
990	5	7	43	YOGA PRACT Healing Arts 1
95	6	9	3	A*Vision Enter
98	7	6	11	UAV Entertein
95	8	3	5	LUCKY VANO WORKOUT
95	9	14	3	JANE FONOA A*Vision Enter
98	10	20	7	RICHARD SII GoodTimes Ho
95	11	5	147	ABS OF STEE A*Vision Enter
98	12	10	9	MEN OF STE A*Vision Enter
99	13	8	41	STEP REEBO PolyGram Vide
98	14	16	29	DENISE AUS Parade Video 1
95	15	12	3	TONY LITTLE REDUCTION
95	16	13	107	CINDY CRAW WORKOUT
_		_		400 OF OVER

* * NO.1 * * KATHY SMITH'S NEW YOGA NAL BEST WITH ELLE 19.99 W'S YOGA MIND & BODY Video 35826 TICE FOR BEGINNERS 10 02 TER: BURN FAT & GET FIT AND: TOTAL FITNESS VIOEO 19 99 4 00 'S STEP & STRETCH WORKOUT MMONS: SWEAT & SHOUT L WITH TAMILEE WEBB 9 95 EL: ABS OF STEEL 14.0 19.55 TIN: TRIMWALK 16.92 UPPER BODY & ABOOMINAL 12.98 15.99 17 RE-BITTY ABS OF STEEL 2 WITH TAMILEE WEBB 9 95 18 RE-DITIN O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN Um Dist Corp. 5101-3 14.00 19 17 159 ANGELA LANSBURY: POSITIVE MOVES 14.95 20 RE-BITTEY STEP REEBOK: THE VIDEO

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million or retail for theatrocally released programs, 25,000 units end \$1 million et saggested relat for northwaterical bits. ○ ITA poterium certification for sale of 250,000 units or a dollar volume of \$150 million at what in the theatrically released programs, or 50,000 during or \$2 million at suggested real for enthalarized bits. ○ ITA99, 8xtboard#9F Corremonations.

CD-ROM SUCCESSES

(Continued from page 68

April 1983 and was a tremendous commercial and creative break-through for the fledging CD-RoM market. "The Fth Guest" see the wastandards for realistic animation, interweaving live-action video and moving the player smoothly through the game. With a superb score by legendary game composer George Sanger (a.ka. "The Fat Man") and an excellent interactive borror early by novelst Mathew Costello,

"The 7th Guest" appeals to all ages. Rob Landeros and Graeme Devine, founders of Medford, Ore. based Trilobyte, created "The 7th Guest" with six other core people, funding from Virgin and Nintendo, and the use of both Devine's own proprietary software and Autodesk's "3D Studio" animation software. Virgin showed off the title at events like the Consumer Electronics Show, where retailers could visit the "7th Guest Theater"-a baunted house replete with antique furniture, eerie cobwebs, and numerous computers where users could play the game. Virgin staged retail promotions and provided special displays for stores, but the "buzz" among consumers was again probably the most powerful force in sell-

ing the title.

Trilobyte's sequel, "The 11th
Hour." Is also distributed by Virgin
and has generated an estimated
250,000 preorders. "The difference
between that and "The 7th Guest' is
a 300% improvement in the script,
acting, direction, and quality of
video," says Trilobyte's Landeros.

'000M' SAYERS

"Doom II" is another title that came from a small team—the 10-man operation of id Software in Mesquite, Texas—but it bears few similarities to "Myst" or "The 7th Guest." It is typical run-and-gun settion gaming, with lots of blood and killing, and is a follow-up to the hit with the setting and the setting and the setting the setting and the setting the

Id made the first episode of "Doom" available in 1986 for free as "harevene" in various online net"boun" available in 1986 for free as "harevene" in various online netCompuServe, and Genie, an 800
number was posted with the
shareveze version, and consumers
could order two additional episodes
recitly from 16.1 That strategy resulted in a massive cult following,
with an estimated 10 million users of the
sharevezer and several bundred
plete software.

The \$69.95 "Doom II" continues the adventure on CD-ROM and Roppy-disc versions for PCs. It launched last October; its distributor, GT Interactive Software, claims to have received more than 500,000 preorders.

orders.
"Using a combination of our own
warped imaginations, thousands of
hours of software development, and
insightful suggestions from thousands of dedicated DOOMers worldwide, we've crafted a sequel that is
more exciting, more deadly, and even
more realistic than the original
DOOM," says if Software CEO Jay

Wilhor



BILLBOARD FEBRUARY 18, 1995

VIDEO PEOPLE

John Scott has been promoted to the newly created position of WEA senior VP of visual entertainment. Reporting to Scott are the video and multimedia sales

teams. Gary Rautenberg advances to VP of sell-through and Tim Landers to VP of distribution color



MCM/IIA Home Entertainment







George Feltenstein has been promoted to senior VP of worklyide marketing.

KID-VID SUPPLIERS SPLURGE ON MARKETING (Continued from page 74)

mungeous will offer six CD-ROM titles, including "Airport" and "Farm" at

"At this point in time, anyone interested in expanding an interactive kid-vid niche is taking a look," says Gentel. "And we're making the most of the op-

portunities As for plain-vanilla video. Random House has four new "Secome Street" titles shrink-wrapped with a different character and instrument in a "collectlabel launches "Happily Ever After: Fairy Tales For Every Child." The

the-band" promotion. This spring, the first four of 13 episodes receive prerelease HBO airings starting mid-February. Narrated by Robert Guillaume. the tanes list at \$9.95.

Packaging and placement helped GoodTimes Home Video score last year with its Animated Classics and Beatrix Potter series, says senior VP Jeff Baker, GoodTimes' version of "Aladdin," issued in late 1993, "got us off to a great start," he says. "And we proved the clamshell case and attractive graphics could open the doors at major

mass merchants like Wal-Mort and Kmart." The big accounts particularly like "side-kicks" or "power wings," corrugated displays with tapes that clip to

the side of an end-cap. "It creates a home for bonus distribution in another part of the store," Baker says, "and it leads to major incremental sale Golden Book Video has tried similar mest-and-potato strategies to sustain retailers' interest. Entertainment VP Nancy Steingard assigned Los

Angeles-based Promotion Mana the task of taking a customed Madeline to 100 malls last spring to boost visibil-ity of "Madeline And The Easter Bonnet" last spring. Golden Books' cross promotional partners included The

Family Channel and Eden Toys. "It did so well we followed up" with mall tours of subsequent titles, says

Steinmard At the same time, Golden Book isn't ignoring CD-ROM. Steingard has five new titles in a "Step-Ahead" software series, based on the best-seller Educational Workbooks, and available on MPC and Macintosh platforms. A "Golden Book Encyclopedia" on CD-ROM is due later this year.

Billboard.

FOR WEEK ENDING FERRUARY 18, 1995

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Billboard's evolution from 1894 to the present. All the eras of music are examined and celebrated, from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between inside this close to 300 page centennial edition. The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

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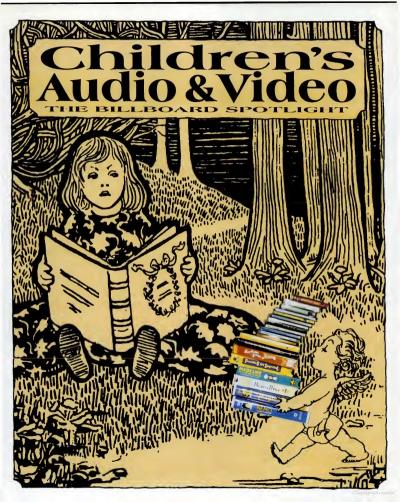
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8 Price L É Copyright Owner, Manufacturer, Catalog Number * * * No. 1 * * * SNOW WHITE AND THE SEVEN DWARFS 15 1537 26.99 THE LAND REFORE TIME II 2 5 19.98 /MCA/Inversal Home Video 82142 1994 DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE 3 3 1004 12 95 A TROLL IN CENTRAL PARK 4 6 3 1004 19.96 Warner Bros. Inc./Warner Home Video 16100 ALAQQIN 5 ٨ 71 ALAOOIN
Walt Disney Pictures/Walt Disney Home Video 1662 1902 74.95 THE BRAVE FROG . 12 14 55 Coro./Herndaie Home Video 7098 MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH & Duelster Video/BMG Kidz 30051-3 8 19 12 96 1994 DUMBO ◆ 2 430 1941 24 99 ev Pictures/Walt Disney Home Video 24 BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002 9 14 75 1994 19.99 BARNEY'S IMAGINATION ISLANO 10 17 17 1994 14 95 MARY-KATE & ASHLEY OLSEN: THORN MANSION & 11 1298 9 19 1994 MIGHTY MORPHIN: KARATE CLUB 12 10 1004 12.06 ALICE IN WONDERLAND + 13 18 24.95 1951 Wait Disney Home Video 36 THUMBELINA 14 27 1994 24.00 Warrier Bros. Inc./Warner Home Video 24000 THE RETURN OF JAFAR 15 ** 27 1004 22.00 ait Disney Home Valeo 22:37 THE FOX AND THE HOUNG 16 15 45 1981 24 99 Walt Disney Pictures/Walt Disney Home Video 2141 MITIODET OF ASSIC THEATED 17 12 13 1004 1446 PINOCCHIO + 18 16 270 1940 24 99 sney Pictures/Walt Disney Home Video 239 MY NEIGHBOR TOTORO 19 10 19.50 TIMMY THE TOOTH: MOLAR ISLAND 20 MEWA 1005 12.00 21 23 105 1940 24.99 ASIA Inster Pictures/Walt Disney Home Video 1132 TIMMY THE TOOTH: TIMMY IN SPACE 22 NEW -1665 12 58 THERE GOES A BOAT! n MEWA 1005 12.65 Vision Entertainment 50718 THERE GOES A SPACESHIPI 24 NEW 1995 12 95 25 CHARLOTTE'S WER 22 290 1473 14.95 Internal Sentera Prod. Inc./Paramount inome Video 80999

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MUSIC & STORIES



PRODUCTS

Administration of production in a mark seeks are to

For example, feature the new Lion King: Rhythm of the Pride Lands and Classic Disney. Volumes 1 and 2 in your advertising with hit Disney soundtracks like The Lion King, Aladdin and Beauty and the Beast.

PLANOGRAMS

Experience shows you can increase sellthrough over 300% — just by planogramming your mix. Offer consumers the audio products they want. Then let them know where to find what they're looking for with attractive, eye-catching displays like the award-winning "Mickey Fixtrue."

PROMOTIONS

Late agrams been presented

Use our aggressive promotions with major packaged goods and fast food partners — plus POP and in-line signage — to encourage consumers to buy deeper into the line — 365 days a year!







License To Sell

Major Companies Concentrate On Tried-And-True **Programs And Familiar Characters**

By Morra McCormick

s far as the major labels are concerned, there's no question that the children's entertainment industry largely revolves around licenses. Having realized over the last couple of years that the amount of time, money and effort it takes to break artists did not result in commensurate returns, the big companies did what they had to do to stay in the kids' business. They concentrated on licensing properties from film and television, which already had built-in audiences.

The kids' audio business took its cues from video, as it became apparent that more and more dollars were being spent on the visual versal Home Video has the "Shelley Duvall's Bedtime

configuration. Other than the Disney-dominated theatrical product, which in 1994 accounted for the Top 6 best-selling titles, the most successful children's videos were licensed

product. A*Visions' Mighty Morphin Power Rangers titles took six of the Top 25 slots; a Sony Wonder/Nickelo-

deon Ren & Stimpy title checked in, as did a Lyons Group Barney video and FoxVideo's sumptuous licensed animated feature. "My Neighbor Totoro.

High-Profile Profits Virtually all of the major video manufacturers, even

those that produce original programming, found licensed product to be highprofile and profitable. GoodTimes Home Video drew critical accolades for its exquisite animated series *The World Of Peter Rabbit And Friends," licensed from British company Television Cartoons Ltd. Last fall, GoodTimes began releasing episodes of the licensed Canadian TV series "The Adventures Of Dudley The Dragon" and recently an nounced a video-licensing dea with Fisher-Price. Video Treasures has enjoyed considerable success with its Thomas The Tank line, as has Golden Book Video with its many licensed series, including "Madeline," "L," "Bunch Of Munsch," John Matthews



The Mighly Morphin Tower Rangers



much sought after on the audio side as well. But acquiring a high-profile character, TV show, or film property does not automatically guarantee meteoric sales. The

New licer

Stories" and "Shelley Duvall Presents Mrs. Piggle-Wiggle"

Home Video's Family Home Entertainment imprint, for

sing deals are continually being inked: LIVE

instance, recently announced an arrangement

rights to its nopular char-

acters Hello Kitty and

releases are versions of

White" and "Robin Hood."

Naturally, licenses are

Sony Wonder/Nickel-

ne "okay," according to

'Cinderella."

Independents **Overcome** Major Ghanges

Singer-Songwriters Survive The Majors' Shifting Tide, Finding Calm And Steady Waters At Indie Labels

By Motra McCormick

everal years ago, when the burgeoning independent children's-music scene became a groundswell that could not be ignored. the major labels decided to jump in. They signed kids' performers, created their own children's divisions and formed part-



their own kids' albums. Veteran observers of the children's scene predicted that the majors wouldn't last-that they lacked the time, patience and ability to build their new artists' careers bit by painstaking, grassroots, alternative-distribution bit. They were odeon audio product has right, and in 1995 very few live artists remain on the big labels.

Sony Wonder's senior VP of There's No Place Like Home creative affairs, noting that Most children's artists are back the Ren & Stimpy titles have promoting themselves on their own thus far been the standout labels. There are also those who had the good fortune, in hindsight, to stay Mancuso-Winding says put and not bite the apple when it Sony Wonder is "just start-ing to re-focus" its audio was offered. Austin, Texas-based Joe Scruggs, for instance, consistently approach, taking its cues resisted major label efforts to sign

him, continuing to tour and nutting

and latest release is "Ants"). Not only have the artists survived, Continued on page 88



DOL SCHUMES







We're Expecting: A Calendar Of Upcoming Releases

NAM KID'S WORLD OF MUSIC Linds Arnold: "Sing Alone Stee" BLANKET KID PRODUCTIONS

"Soney Aliena, It's Party Time" UGHTYEAR ENTERTAINMENT
"Stooppy's Cleaning Cleaning On Toyo"

MARLBORO RECORDS

Kevin Roth: "Train Soupe & Other Trucks"

MEDICINE SHOW MUSIC
Keren And The Munical Medicine Show:
"Living In Harmony...A Criebration Of
Friendsker"

AN COOK MOT RECORDS ABAN COOL BIOS RECORDS

VR Troopers: "The Battle Begins," "The
freat Brain Robbery" their latest releases.

Names To Trust

Rogers and Lady Aberlin visiting the

circus with all its special performers.

Viewers can witness a person being

in training. Then it's showtime, com-

plete with acrobats and trapeze

round out Mister Rogers' January

Barney (Lyons Group)-another

warm and welcoming children's

entertainer-is still going strong.

with more than 27 million units sold

and 15 current titles. The centle

giant's latest, "Families Are Special."

comes with an instant \$1-off coupon

and colobrates families with a story of

with music. Opening with "My

Family's Just Right For Me." in

which the children act out a new baby

coming home from the hospital, the

vid includes eight other numbers. The

best belong to the visiting Ella

Jenkins, who shares two songs and a

few strums of the ukulele with her

new friends. The children (and view-

ers) then learn how to make the

Scholastic (Kid Vision) is a publish-

ing name that parents and teachers

have long respected. With the success

of ita Baby-Sitters Club series,

as well. And now it's bringing another

of PBS' first animated series, debuted

Feb. 1 in two volumes. In fantastic

voyages, the bus gets "Lost In Space"

for a lesson on the solar system and

ahrinks "For Lunch" to teach about

digestion. These video field-trips are

fun, jam-packed with education and

"The Maric School Bus" episodes

Scholastic has earned a name in video

artists. "Making Music" and "Love"

rolonnon

Tosha's surprise. The new video is, of course, filled

book line to video.

transformed into a clown and animal

SHARP TOOTH PRODUCTIONS Dr. Stew Buller: "(Ske's) Looking At Me."

WALT DISNEY RECORDS
"Rhithm Of The Pride Lands" venen

ABC VIDEO
"Mr. Burepy's Karnole Cafe" BARNEY HOME VIDEO Barney: "Families A

BRITT ALLIKOFTANDEO TREASURES Thomas The Tank Engine: "Rusty To The Renews & Other Thomas Stories"

BUENA VISTA HOME VIDEO Garnoules: The Mori

GOODTIMES HOME VIDEO Dudley The Dragon: "Dudley And The lenie," "Mr. Crubby Tree" "The Jungle Book"

HEMOALE HOME VIDEO Vincent & Me* Whole Of A Yole*

"The Magic School Bus" LIVE HOME VIDEOFFAMILY HOME ENTERTAINMENT

"A Family Circus Easter "The Norfee Adventures: oter" rus: The Great Kon Robbery"
"Peter Cottontail"

ley The Ugly Ducki "Standing The Upty Duckting" The Tole Of Peter Robbit" "Toles Of Bestria Potter" "Toles Of Bestria Potter. Vol. 2" "Themphin And The Easter Brew "The Turthes" Amesons Easter" "The Velveters Robbit"

SONY WONDER ON' MONDER
Tintis, "Cigars Of The Pharmoh," "The
scret Of The Unioers"
Rocko's Modern Life; "Machine Madness"
"With Friends Like These..."

ANNER REPRISE VIDEO Kidongs: "Bopping With The Biggies,"
"Country Sing-Along"

MARCH 1995

BACKYARD AUDIOANDED TREASURES

DON'T ENTERTAINMENTAINED TREASURES Sharon, Lois & Branc "One Elephant Went Out To Pleas"

Demento Gonnes Mothe Continued on page 82

Mid Wid Old And Mew

Such Reliable Standbys As Mister Rogers And Barney Make Room For Up-And-Coming Edu-tainment Video Titles

By Catherme Cella



Maker Rosers

fitness gyms. Other recent releases include two AIDS, with Magic Johnson, and on child abduetion-available as free rentals at Blockbuster Vidoo

"Shelley Duvall (MCA-Universal) hurst on the scene of children's entertainment with "Faerie Tale Theatre" and has since been a whirtwind of creativity. There seems to be no area immune to her charms-music. interactive media, pub-

lishing and especially television production.

has attracted too talent in animation and narration, with the likes of Sissy Spacek and Michael J. Fox reading.

Madeline-that French charmer created by Ludwig Bemelmans 40 years ago-has found new life on video. Animated and peppered with original songs, her tales are as fresh as the cute beroine herself, "Madeline At Cooking School" (Golden) is the ninth release told in clever rhyme by Christopher Plummer After serving Lord Koo-Kooface a "feast of creative ity" involving olives and chocolate syrup, the girls are sent to Chef Flambé for lessons. It's a tasty idea served up with a soupçon of humor and generous high spirits.

Names To Look For Mazon Productions, based in

Northbrook, Ill., aims "to produce videos that engage children and their parents in sciencerelated activities. secording to cofounder and president Scott Doniger. His father, VP Jay Doniger, says that their mission is to turn families on to 'challenging and yet accessible adventures." And they do

Production values are top-notch, as is the educational value "I Dig Fossils" is an



entertaining, kid-

hosted guide to fossil-hunting Just out is "Astronomy 101," which brings the same expertise to stargazing With its unique niche of involving families in science, and a projected release schedule of two videos a year, Mazon is a name with a future. Another Illinois-based company.

Stage Fright Productions in Geneva. has taken a simple yet effective tack in its "Close Up and Very Personal" line. Subjects with proven kidappeal-animals and vehicles-are treated to excellent filming with only ambient sounds.

"Horses." the latest release, takes such impainative turns as showing a watercolorist at work and young cowboys and cowgirls in the rodeo. "Choo Choo Trains." Stage Fright's Continued on page 97



ably hosted by Lily Tomlin voicing the teacher

Nickelodeon (Sony Wonder) is gaining adult viewers-and not just for its cleverly promoted Classic TV lineup. All ages seem to gravitate to the likes of 'Ren & Stimpy" and

The latest in Nick's offbeat, hip animations is also its highest-rated 'Rocko's Modern

cartoon launch ever. Life" traces the adventures of a wild and woolly wallaby, his friend Heffer and pet dog Spunky. Rocko's stories spoof such contem



for which she's been amply awarded. "Shelley Duyall's Bedtime Stories has a new installment of six animated picture books, Typically, Duyall again













Saved by the Bell
The soundtrack to the longinal hit TV series, featuring a special mix of the theme song by Michael Damlan.
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Expecting Continued from page 80

"Spred By The Bell"

OFE HOME ENTERTAINMENT/VIDEO THE SOURCE Station Featuring The Juke Shining Time Station Featuring The Juke Bur Puppet Band: "Ewe & Shine Sugarage," "Birthday Party Singsongs"

TEAL ENTERTAINMENTANDED TREASURES Bob McGrath: "Sing Mr A Song"

VALT DISMEY RECORDS
"Allaidlis: Here Cooses A Parade!" "Bambi: A Little Spring Shawer"
"Classic Duney: 60 Years Of Musical

ngse "The Lion King: Simba's Hide And Seok" "My First Boad-Along" sories YELLO DINO RECORDS "Con't Fool Me"

ARC MODO "Kitty Love"
"The Magac Flute"

ASM HOVE WORLD OF MUSIC *Lamb Chop In The Land Of

;; Jim Gambies: "Kids Make Puppets "Mommy And Me In Animaland"

BMG VIDEO eleten Warriors: "Flesh & Bons." "Triest & Betrough, ""Heart & Soul

FAMILY HOME ENTERTARIAMENT Helio Kitty: "Cinderella, Vol. White, Vol. 2" Keroppa: "Robin Hood, Vol. 3," "Let's Play Baseball, Vol. 4"

'16-Piece Dusplay' GOODTIMES HOME VIDEO

HEMDALE HOME VIDEO *By Way Of The Ste *Kidpix* *Pretty Princess*

Stronger In Time" BM HENSON HOME VEDEO

"The Great Muppet Caper"

HTYEAR ENTERTAINMENT Things To Do On A Rainy Day* MGMIJA HOME VIDEOIFAMEY ENTERTANMENT LABEL "All Dogs Go To Henren" "Augels In The Outfield" (only

The Black Stallion "Chitty Chitty Beng Beng" "The Secret Of Ninsh" SONY WONDER rea Of Peta & Pete: Fareness

SON'S WONDER
"The Adventures Of Pete & Pete: Fes
My Little Viking"
"Clarison Explains It All: Ferquane
Explains It All:
"Exchanted Toles: The New Advents "Eschanted Toles: The New Adventures of Peter Robbit" ter Robest" "Ren & Stimpy: Incredibly Stupid Talos" MORO TREASURES

"How It's Done: From Roller Counters Yo lee Cream," "How It's Done: From Basebell Bete Yo Foleto Chipe" WALT DISNEY HOME VIDEO

"Alice In Wonderstand"

"Augels In The Outfield"

"Bedinohe And Broomstic

"The Fox And The Hound The Lion King The Love Bua Mary Poppin 'Old Yeller' 'Robin Hood' 'Snow White And The Seven Dumre 'Swise Family Robinson' "Swise Family Robinson" "The Sword And The Stone" "20,000 Leagure Under The Sea"

From Brahms To Cullabies

Kids' Music Goes Back To Basics With Classical Connections. **Multicultural Roots And Bedtime Songs**

By Catherme Cella



he openness of the genre

to many musical styles is

part of what attracts

recording srtists to chil-

dren's music. This eclecticism

also reflects a richer tradition

than most genres-one that

draws from a deep well of clas-

sical, multicultural folk and lul-

Classical Pock, A. Rve

music for kids—from Brahms "Lullaby" to "The Nutcracker"

to "Peter And The Wolf." But

now there's a move to open the field by tailoring other classical

No one does this better than

uaan Hammond. Her multi-

awarded "Classical Kids" line

(The Children's Group, To-

ronto) is now five CDs strong

and includes a video, picture

context of the artist's life and times.

performance is superb-with Sir

Georg Solti conducting-and the

music's meaning is noted in the book-

When pianist Ric Louchard discov

ered that the music he loved also

found an audience in his children, the

series "Classical Piano Solos" (Music

For Little People) was born. Other families, too, should respond to his

bedtime "G'night Wolfgang" and, especially, "Hey Ludwig!" The latter

showcases nieces selected for their

result is music adults and kids can

enjoy together, for they're less-famil-

iar works treated to Louchard's

Finally, "Clarissa Explains It All"

to kids, as Nickelodeon star Melissa

childlike "joy and playfulness."

friendly, lyory-tickling style.

dawn-themed "G'morning Johann.

music to younger ears.

There's always been classical

laby music.

Pas Dresm

08 130be

Lale Guerrere

books and live symphony tours. In each recording, a child meets a com-poser—Bach, Beethoven, Tchai-Joan Hart narrates "Peter And The Wolf" (Sony Classical). Not surpriskovsky. Vivaldi or Mozart-in an ingly, Hart makes a original and insniring story. This places the music in a child-related wonderful storyteller, with Seiji Ozawa brilliantly Luciano Pavarotti has lent his name to London/PolyGram's "My Favorite conducting the Bos-Opera For Children." One of 20 in his "Opera Made Easy" series, the CD ton Symphony in the Prokofiev acore. Includes selections from such chil-There's also Saintdren's operas as "The Magic Flute" and "Hansel And Gretel." Also fea-Saëns' "Carnival Of The Animals" and Britten's "Young tured are pieces thought to appeal to children who have no doubt heard, Person's Guide To The for example, "The Ride Of The Valkyriea" in countless 'toons. The Orchestra."

Luciano Pavarolla

Little-Folk Music tural, children's music

before world music was cool. Songs and rhymea from around the globe have always echoed in homes, classrooms and playgrounds. Now artists

Collection" (MFLP). The CD features artists-Tish Hinojosa, Ladysmith Black Mambazo, Judy Collins and the Chieftains' Derek Bell, to name a few-as well as songs from traditions as diverse as Spanish, African, Lakotan and South Pacific. Los Lobos gets back to its roots in a new release called "Papa's Dream"

With a flair for languages and obvious rapport with children. Rachel Buchman seems a natural for this niche—and she is. "Songs And Games From Around The World" (Rounder) records the music educator singing with children, lending a live and gen uine atmosphere. And they're not the same old songs either, several being

(MFLP). Papa is Lalo Guerrero, the

father of Chicano music, whose dream

day. So he, the band and a group of

kids board the "Wooly Bully" blimp

for a musical history tour that travels

through East L.A. rock, Tex Mex ran

and, of course, Mexican folk music,

including "La Ramba."

is to go to Mexico for his 80th birth

original compositions "Wee Sing Around the World" (P/S/S) offers a treasure trove of international children's favorites. More than 40 songs-both familiar and new-are introduced by a child from each country and sung nicely and naturally by children themselves. It's like a trip around the world via the universal language.

Lullaby And Good Night And then there's the lullaby-

the first musical gift parents share with their babies. No wonder artista of all genres find themselves wanting to record a lullaby album when they become parents. Singer-songwriter Nicolette Larson wrote many of the songs on "Sleep, Baby, Sleep" (Sony Wonder) for her daughter. So they come across as songs from the heart, especially given her warm and likable vocals. "Starlight, Starbright," for example, shimmers with a contemporary yet classic feel. Other treats include duets with the

likes of Linda Ronstadt and David

Crosby. Kenny Loggins remade his high school-written "House At Pooh Corner" for his children and then built a lullaby album entitled "Return To Pooh Corner" (Sony Wonder) Harmonies with Crosby and Nash, Chet Atkins on mandolin, Celtic harp accompaniment and a wonderful cover of John Lennon's "Love" are just some of the treasures swaiting young family listeners. Not all lullabyers are new to chil-

dren's music: "Lullaby Land" (A&M)
is Linda Arnold's fifth release. It features her trademark, award-winning mix of perfectly sung and richly arranged music. The title cut makes a sweet, engaging lead-in to a place populated with waltzing teddy bears, "Tender Shepherds" and plenty of twinkling stars. Harpist Ellie Choate's "Play For

Baby" (Harpwoman Productions) is a reminder that some of the best lullahies are unsung. Instrumentalsespecially on the lovely, lilting harpcan be very soothing. Unsung. too. are such offbeat selections as Whiter Shade Of Pale" and "Golden Slumbers." In Choate's expert hands the album becomes a mélange of musical styles and eras for ears of any age.

trick Arreid's "turnby toris"

Lullabies :

As for the multiculwas into world music

are digging deeper and looking far-ther for new, kid-friendly sounds. A great introduction to the variety of music in the world is "Lullaby: A

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Ot's A Live Show

From Successful Solos To Kiddie-palooza Packages. The Children's Touring Circuit Requires Special Care

By Maria Armoudian

early every aspect touring market differs from any other market-the venues, the marketing plans, the audi-ences. "With children's artists, you can't sell hard tickers," says William Derella, president of Kids Jam USA. "You can't have a normal, cookie-cutter marketing plan-like advertising in the paper or on radio-and expect people to buy tickets." In fact, apart from school

performances, many shows are not even sold on an artist's own draw but rather, pre-sold as part of a packaged subscription series or in theme parks as part of an overall presentation.

Although smaller shows, such as schools and conferences, have proven successful for a number of artists, only a few stars-such as Raffi, Fred Penner, Shari Lewis or Sharon, Lois & Bram-can sell out their own shows in a typical 2,000seat venue without highly specialized marketing. "Family entertainment is grass-roots spread," says Derella. "The successful artists who do huge numbers can only do them in select markets."

Targeting Parents Part of the necessary specialty

marketing is targeting schools. day-care centers and parents rather than the children, according to Steve McNie, marketing director of Elephant Entertainment, which represents Sharon, Lois & Bram. "O primary vehicles are parents' publi-cations and community media," ssys McNie. "If I had a limited budget, I'd spend almost all of it through parents' publication channels before tra-

ditional consumer media. The genre also requires thinking "well ahead of time to meet deadlines and have long lead times," says McNie. For one December Sharon Lois & Bram show, for example, tick-

ets went on sale in September. But the children's-music genre has evolved and expanded. A market that was largely independently operated began to include more children's television programming and major label involvement, and both have elevated awareness of particular per forming artists and have pushed the





genre toward the mainstream. The

result is a higher profile for touring artists.

"I think when major labels got involved, there was a tremendous rebirth," says Barbara Simon, a leading booking agent for children's al [venues], such as children's theaters, fine-arts organizations and fund-raisers, we started doing concert dates at major theaters, state fairs, music festivals and theme parks. More and more large festivals include children's artists now. And ery year it gets bigger.

The increasing number of children's artists has caused concern for some, "I don't think the marketplace is as big as the number of people who have entered it," says Rounder artist Cathy Fink. "But that always hap-pens in music. When something gets hot, lots of people jump in. Then it

settles down to those most committed, who have the most fun and suc-

Children's superstar Raffi sees the flourishing market as a positive factor, "There's room for many, especially if the audio sections at retail expand," he says, "Some will make their mark regionally, and some will shine nationally

Will the growth continue? Some. like Simon, feel confident that it will. Others, such as Rick Bloom, another leading agent in the children's music genre, expect children's music to shrink back to the "cottage industry" that it was in past years, with artists distributing their own records. Still others, including Raffi, call the industry "cyclical," and it happens to be in a good cycle right now.

Bloom notes that several major labels have already cut back on their children's divisions and adds that live music doesn't have the proper "infrastructure necessary to support the artists being out there." He says his involvement with the Children's Entertainment Organization is an effort to create the missing structure and to "give live music the exposure that licensed and animated characters have enjoyed for

Simon notes that major labels promote children's music on a large scale but are limited in their ability to serve such a grass-roots field, "Children's music is niche marketing," says Simon. "The independent specialty labels know where to go and often sell more, because they address the needs of specific retailers. But the majors opened things up with television, making children's artists household names There's no better avenue than televi-

Kid-Friendly Packages Last year's package tour, Kids

Jam USA, also may have significantly impacted the children's touring market. For about \$10 admissio audiences could experience an allday event, featuring three acts: Sam Wright, Bobby's World Live! and headliners Sharon, Lois & Bram. Derella also took into account children's short attention spans and included numerous activities like face-painting, multimedia demos and

Continued on page 96

Mew Companies Are Born To Handle Kids **Entertainment**

Specialized Promoters Use Everything From Records To Radio. In-Stores To Internet

By Trudt Miller Rosenblum

ith major labels moving back toward licensed characters for their kids' product, live children's performers no longer have big marketing divisions behind them. Recently, a new kind of compa-

ny has stepped in to fill the gap: marketing and promotion firms dealing Discovery Music, Vision Quest speevelosively with children's product These firms are created by people in the industry, large-

ly as labors of love and each takes a different approach to marketing children's music. Fees range from a few hundred dollars to several thousand dollars. depending on the company and the

Main Events

Mainiac ductions of Forest Hills, N.Y., was Maini in 1990 as a general entertainment marketing company; she cre ated a children's

Joseph Bartus division last year. Maini, who is executive director of this year's Kids Music Seminar, most recently has had success with the Broadway Kids and Noodle Kadoodle, In marketing children's performers, Maini says, she develops her strategy "caseby-case. It all depends what level the client is on. Does the client have a finished product? Do they need a promotional package? Have they toured?

"The next step is to get in contact with the appropriate media: Family Fun, Child's Play, even local and regional parenting magazines." She also promotes heavily through instore appearances tied in with radio etations

Now Maini is promoting artists on the Internet, where specialized focus groups allow her to "put information about our clients' product in front of an international audience most likely

Corporate Cooperation Vison Quest Marketing of Sherman Oaks, Calif., takes a different tack. Founded by Kym Pahoundis and Tonya Santor, formerly VPs at

cializes in matching up entertainment products with corporate clients for premiums and added incentives "For example, we work with a lot of packaged-goods companies for mail-in offers, where you send in proofs of purchase and get a free video," ex-

plains Pahoundis. Vision Quest's services are aimed at well-known prop erties that are attractive to corporate clients, as well as theme-based product such as lullaby cassettes and fitness

"They've been aggressively pursuing premium opportunities for us," says Regina Kelland, director of children's marketing at

A&M Records, "working with our whole artist roster, including Shari Lewis, Bill Harley and Frank Cannelli. Vision Quest also runs a general marketing and consulting business and has created start-up packages for clients. "We have a kit on how to work with distributors and retailers," says

Pahoundis, "and another on how to work with media." Vision Quest's most recent deal is a management contract with BMG Kidz artist Joanie Bartels, and the company will be promoting her upcoming album, tour and TV show.

Rock-A-Buy Product
In contrast, Rock 'N' Baby
Continued on page 97

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Litildren's

Audio Video

License

Continued from page 79

we have key, carefully selected rela tionships; our plate is full of main-course licensed product, and we don't want to take on more than we can fairly work.'

For video, that has meant "taking what we have from the licenses and making more original product," says Maneuso-Winding. "In the 6- to 12year-old market, we've found that video that comes straight off of broadcasts doesn't really go through the roof—unless you have a standout hit, like Mighty Morphin Power Rangers. The Nickelodeon market needs something unique, and we're developing ways in which the Nickelodeon name can be put on product that's not neces-sarily directly broadcast-lifted."

ilarly, Sony Wonder has spun off original audio products based on its TV es, such as "This Is What Na Na Means" and "Clarissa: Prokofiev, Peter And The Wolf," both based on the Nickelodeon program "Clarissa Explains It All." Mancuso-Winding says the philosophy of cross-pollination extends to Sony Wonder's licensees, including Nelvana and the recently acquired Children's Television Workshop, as well as its original ani-mated video line, "Enchanted Tales." Plus, she says, Sony Wonder is developing TV pilots with ESPN, ABC, Nickelodeon and DIC. As for live performers, Sony

Wonder has put all its eggs into its Family Artists basket, Family Artists is the banner under which Tom Chapin, Sony Wonder's one remaining children's performer (of six signed three years ago) records. It is also the home for established Sony Music artists who record kids albums, such as Kenny Loggins, whose 1994 "Return To Pooh Corner" went gold and garnered a Grammy nomination.

For some companies, a mix of live artists and licensed product is the way to go. Lightyear Entertainment, distributed by BMG Kidz, sports a live roster comprised of veteran kids' performers Gary Rosen and Bill Shontz, as well as audio gift product from licensed character Bear E. Sleepy. Video Treasures, which bowed three new audio labels in 1994, has both live artists (Chich Street Man on Backyard Audio) and licenses (Shining Time Station on Strand Music).

The newest audio label to make the biggest splash this past year was TW Kids, a division of Time Warner Audio Books. Its Mighty Morphin Power Ranger line, licensed from Saban Entertainment, did bang-up retail after its fall release, with four titles collectively moving more than a million anits even before Christmas. Other TW Kids licenses include Lucasfilm, ABC, Bagdasarian Production,



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IS Fav Video, Inc. SociEdeo, "FBHEZ FEBTINES" and the "FOR" wavelenants and logics are trademarks

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Warner Bros. Feature Films and Scholastic Inc., whose TW Kids title "The Magic School Bus: Fun With Sound" is up for a children's spoken-

word Grammy.

"To compete in this market," says
Rachel Clifford, TW Kids' director or
marketing, "you have to affiliate your
marketing," you have to affiliate you
marketing, "you have to affiliate you
a new property, make sure the Beenier
is behind it. The Magic School Bus' is a
perfect example; Scholastic has supported the property in a high joyd by
Clifford agrees that suito and video
product from even a high profile propcannot assume that just because you
have a successful Beense in one format,

product from even a sing-produce prety will not always jump out. "You cannot assume that just because you have a successful feense in one format, it will perform well in other formats," she says. "You have to stay on top with consumer packaging, publicity, instores, promotional campaigns, etc. "Video is still the dominant kids' con-

figuration-2-to-1 over audio in some esses_but I think the tide is changing Parents are realizing that audio prod ucts have a lot of advantages: They're portable, under \$10 and can be listened to anywhere." What is crucial to increasing awareness, and thus sales. says Clifford, is "focusing on in-store merchandising. Even though many retailers have been taking kids' audie seriously and setting up separate sec tions, we can't rest there. We need to work with the buyers and merchandisers to create better merchandising opportunities, and to avoid situations that you often find where there are 10 different titles on one hook.

Especially important, Clifford notes, is having videos and companion audios merchandised together, with in-store P-O-P. TW Kids/Scholastie's "The Baby-Sitters Club" audio products have not performed as well as A'Vision's videos, but Clifford says a recent New York Barnes & Noble in-store with author Ann Martin resulted in equal sales of both configurations—because both were displayed together.

Licensed Longevity Not only the major labels, but some

amaller companies, too, have found that working feemed product may be the only way to stay in the kids' businesses. Like Sony, Kid Rhino initially adjunct a rooter of live artists—entails adjunct a rooter of live artists—actual to the control of the control of

have the next Barney or Power Rangers," says Dorrell, "so our philosophy is to go for brands with long-term opportunities. We want to put out as much product as we can for those three licensees, without glutting the marketplace."

Continued on page 9

nidren's

hey sing. They write. They play

do it all executionally well

exactly household names...vet.

percussion instruments

instruments-often several, and

in many musical styles. And they

And yet you may not be familiar

Cathy & Marcy, aka Cathy Fink and

with these super talents. They're not

Marcy Marxer, describe their music as

having "a direct line to the daily lives

of children." And a sure line it is,

strengthened by their consummate

skills in singing, songwriting and musi-

cianship-on banio, guitar, mandolin, hammered dulcimer and a variety of

At least as varied is their reportains

ence with it to be a wonderful one

for example, tackles self-esteem,

Hat Tricks

most children's artists find themselves

wearing. "It was pretty clear we weren't going to make a living doing coffeehouses," recalls Fink. "So from

the very beginning of our career.

Marcy and I have been extremely

diverse—doing things like performing

in schools and at educational confer-

ences, and teaching at music camps.

And besides all the artistic hats you

No wonder Cathy & Marcy's

albums-on A&M, High Windy and

Rounder-become "a mix of songs

that are fun and silly, thoughtful and

caring, and there to help you think

chooses immediately to describe his

work. And he has more claim to it than

most, for in addition to his music, Bill is

and wonderful and frustrating," he

muses, "I'm very much a generalist

and interested in the connection

That connection finds its way into

albums rich in story and song diversi-

ty. Harley's 11th and latest release.

between language and music."

"All the bats I wear are confusing

"Eclectic" is the word Bill Harley

through something.

a master storyteller.

wear, you wear the business hat."

Varied, too, are the hats these and

diversity and conflict resolution.



Independents Continued from page 79

but so have a handful of indie labels In fact, they've flourished during the recent upheavals-not by signing licensing deals, but by releasing audio product by live artists. Virginia Callaway, who owns the High Windy Audio label in Fairview, N.C., sces the indie realm as the area "holow the ocean's surface, where every-thing is calm." When the majors came and stirred things up, it was

like a burricane on the surfacewhile, underwater, things were tranouil as ever. "While the majors were jumping in and out, always tumultuous, it was nice being part of the calm that just keeps flowing along " cho cave Callaway started High Windy Audio in 1986 and since then has

released 15 albums, most of them by the label's flagship artist, storyteller David Holt. Holt's "Grandfather's Greatest Hits" was nominated for a Grammy in 1992. The latest release is "Why The Dog Chases The Cat." by Holt and Bill Mooney, Notable non-Holt recordings include Pete Seeger's "Stories & Songs For Little Children," Jay O'Callahan's "The Boy Who Loved Frogs" and Cathy Fink and Marcy Marxer's "Air

Callaway stresses the importance of staking out and filling a niche, "I fell in love with storytelling " she save "and had a vision that every child in America should have a story tane. At the time. I saw a lot of storytellers with no retail distribution for their tapes-just stage sales.

"Joan Pelton took my stuff right sway " save Callaway referring to the president of Waterbury, Vt.based wholesaler Silo Inc., which along with Rounder Kids is the country's largest independent distributor of children's product. "Also, audio was just hitting bookstores, so I got it in there too." Shelf space these days, she notes, is more difficult to come by: "It's really hard to compete

Continued on page 92

Jacks And Jills Of All Trades

Low-Profile Children's Artists Don't Just Sing And Play

By Calherme Cella

pop. His next two will be more storyduison, and then he'll mesend allowns of camp songs, original songs and adult music. Two of his songs are being published as picture books by August House, and he's just written a play as a

result of an invitation to the Sundance Institute As if this weren't enough, Harley savs. "I'm also working on a kids' radio show that's looking for syndication. And it's all done with emotional hon-

esty "to entertain parents as well as kids" and humor "to knock things offcenter a hit '



of traditional and original songs. "We The Smith Sisters, Debi and Megan do traditional because of our folk and characterize their music-for both country music background," says children and adults-as contempo-Fink, "And we want kids' first experirary-traditional folk. "I sav folk homeon it reflects a variety of music Original songs enter when the duo explains Debi, "though to some it may sound limiting." records albums on a particular theme Their "Help Yourself" series on A&M,

The Smiths' talents are anything but limited. They harmonize as heavenly as that other sibling group, The Everly Brothers. And they add accompaniment from not only guitar and electric bass but also Appalachian dulcimer Irish bodhran, African kalimba and Pueblo Indian drum. The latter nunetuates a Dutch spinning song on their upcoming American Melody release,

their second for children. "Reilly's Goat And Other Songs hints at the playful nature of the album, which blends original and tradi tional material. Debi says the title track is "one that Mom remembered; she's good at coming up with weird stuff" It's the story of a loundry out ing goat who saves his life by coughing up a red shirt to stop a train. The album is also populated with a kite-flying "Dog Named Bill" and "Little Sir Echo," as well as songs from French,

traditions John McCutcheon likes to think of his music as "inclusive-musically and generationally," which he credits to his roots in both folk and garage rock 'n' roll. But it was working with Paul Simon that prompted "a real turning point." Asked to play the hammered dulcimer simply for its sound quality inspired John to think of all his mastered instruments—fiddle, banjo, guitar, autoharp, etc .- in "solely sonic terms" rather than in their traditional contexts

Scottish, Puerto Rican and Navaio





reach parents as well as children, for he writes "adult-friendly stuff on topics with a lot of entry points." His lat-est Rounder CD, "Summersongs." includes songs that celebrate a "Haircut" (scarecut!), "Riding My Bike" and "Meteors," an original yet classic sailing tune of the midsummer night of the Perseid Over the next five years, Mc-

Similarly, McCutcheon's songs

Cutcheon and songwriting collaborator Si Kahn plan to complete the seasons cycle. But first he's working on an adult album, as well as companions to his "Rainbow Sign" CD, which will feature tales and dances from around the

Child Proven

No wonder Rachel Buchman calls her music "engaging and unaffected"; much of it was written in play with children-her own and the preschoolers she teaches

Recently, some kids I was teaching came inside and had pebbles in their shoes and socks." Buchman recounts. "So we started singing about rocks in my pockets, and that become a song. Being with kids gets you to understand where they're at and what they're interested in."

What interests Buchman is inte grating music education, vocabulary and cultural history in her songs. And yet they retain a simple, childlike tone, one that establishes instant rapport with children. Complementing this is her Jean Ritchie-like vocals-naive direct and perfectly suited to the

Buchman also plays a variety of instruments, including guitar, violin, banjo and harmonica. But there's one newly acquired hat she would like to relinquish. "Being my own manager and agent has my desk six inches deep in paperwork," she laments. She would like to move on to her next Rounder release—following "Songs And Games From Around The World" and "Jewish Holiday Songs For Children"-which will feature songs about the natural world -

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License

Continued from page 87

Even a major licensee like Mc-Lonald's presents a challenge in the marketing department, according to Dorrell. Kid Rhino is unable to sell its "McDonald's stores themselves, as they're franchises; what Kid Rhino can do is promote the product via tray liners, Happy Meals, etc.

The Live Mix

Interestingly, Kid Rhino plans a children's complation with live artists some time this year. "We're doing the project in conjunction with Ben & Jerry's Ice Cream, with some proceeds going to charity," says Derrell, who prior to overseeing Kid Rhino ran the live-artist division at Walt Disney Records. "I have great respect for per-



ludicy the Dragon

formers and haven't given up on them."

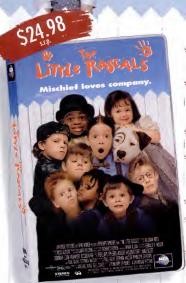
In fact, some see licensed product as a potential growth area for the songs written by children's artists—if non-cessaarily fair the artists—if non-cessaarily fair the artists themselves. Regima Kelland, director of children's product for A&M, thinks the labels dealing in licenses would do well "to hire kide's singer-songwriters to contribute material. They'd get the best of both worlds."

both worlds."

A&M is the only major label to have continuously operated a children's division over the last decide. Though the soin over the last decide. Though the last decide and her pupper to have been and her pupper to have been and her pupper. Adm maintain a relatively sizable roster of the artists, including Bill Hardy, Cathy & Marcy, Linda Arrold and Frank Cappelli. "Though some of the lecensed-charge to a because the soil of the last decided and the

Sony Wonder's Mancuso-Winding agrees that licensed-property audio affords opportunities for talented songwriters' work—and possibly even the artists themselves, in time. "If we can turn our companies into profit centers," she says, "then maybe we'll be able to go back and break performing artists. But we have to establish ourselves as a business first."

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Independents Continued from page 88

with 'The Lion King'"

If Callaway has any advice for artists operating their own labels, it's that "the artist should not be the business person. You can't afford not to have someone help you, even if for a few days a week." Callaway's own "right-arm person, Joni Banett, oversees bookings, airline tickets, invoicing, the phone—and is here for me to bounce questions off of." This leaves Callaway time "to have a life.

Remembering The Little People Living life as they want, and run-

ning their business as they want, is also the modus operandi of Leib and Linda Ostrow, founders of the Music For Little People label, Located in a redwood forest 200 miles north of San Francisco, in Redway, Calif., MFLP was until recently a three pronged operation: a record label. distributor and mail-order catalog. Last fall, the Ostrows sold the whole sale division to Rounder, which renamed it Rounder Kids. At press time, the catalog division was being sold to the Welk Group in Santa Moniea, Calif.

"We grew too fast and got into too many things," says Leib Ostrow. "My passion is doing music."

The MFLP label has been growing; sales are three times what they were two years ago, according to Ostrow. Over the last few years, the label has evolved into a showcase for established pop and ethnic mus artists who wish to release children's albums. Two 1994 recordings Ladysmith Black Mambazo's "Gift Of The Tortoise" and the multi-artist "Lullaby: A Collection," spent many weeks on Billboard's World Music Chart; MFLP's most recent release is Los Lobos' "Papa's Dream." Others who have recorded children's albums for MFLP include Buckwheat Zydeco, Cedella Marley Booker, Taj Mahal and Maria

Major Support

Warner Bros. Records owns a minority interest in MFLP-and dis tributes selected product in record stores-but Ostrow says, "They've given us the freedom to run the com pany." Last year's executive up heavals at Warner Bros. led to uncertainty at MFLP, but now, he says, Things are really working out. Danny Goldberg is a record person and is committed to supporting us. New executive VP David Altschul. who produced MFLP's recent release "A Child's Celebration Of Broadway," is passionate about children's music, says Ostrow, especially the multicultural, non-violent, earth friendly music that is MFLP's stock



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Independents Continued from page 92

in trade. "Even if we're not making a lot of money, they're still supporting

us," says Ostrow. The Warner Bros. relationship has "helped us license stuff and develop relationships with artists we wouldn't have otherwise," Ostrow says, "It allowed us to go to South Africa to record Ladysmith, and to New Orleans to cut Buckwheat's 'Choo Choo Boogaloo.'" Johnny Clegg is on Ostrow's current wish list, and he'd also like to do a Native American album, Upcoming projects include "The Gift: A Musical Journey Through Parenthood." The compila tion of songs written by pop artists for their own children features such artists as Joni Mitchell, John Le



Industrials Busin Hombour

and Jackson Browne. Another compilation, "Big Country For Little People," features Randy Travis, Faith Hill, Charlie Daniels, Crystal Gayle and others

"We're really a bybrid that bridges both worlds, independent and major lahel," says Ostrow, "Everyone has horror stories about the majors, but I have nothing but good to say about Warner Bros.

Classic Genres MFLP has its celebrity-kids'-

album niche, and High Windy Audio its storytelling corner. An even more exclusive area of concentration is classical music for kids, and one label has it virtually sewn up: Torontobased The Children's Group, whose imprint Susan Hammond's Classical Kids has been producing consistently superlative work for years (and whose North American sales have reached 1.5 million units). Its six audio titles combine the works of renowned composers with childfriendly storylines. "Beethoven Lives Upstairs" and "Tcbaikovsky Discovers America" are also available in lustrous picture-book form, and both productions tour extensive-

ly as live symptony shows.

The Children's Group, another example of an independent label with major distribution (in this case, BMG Kidz), also features a live artist on its roster: veteran kids' performer Fred Penner, whose catalog includes nine Continued on page 96

DISCOVERY CHANNEL®

Home Video CD-ROM for children and families



The American Melody label in Guilford, Conn., is supporting another musical tradition; homegrown

bluegrass and folk. Label founder Phil Rosenthal began American Melody in 1984, when he was still a member of progressive bluegrass outfit the Seldom Scene. Rosenthal, who last year was named Connecticut State Trophadour has maintained an artist roster that includes himself and his family, the Smith Sisters, Max Showalter, Syniah and Jeff McQuillan, and Dave "The Garden Song" Mallett, for over a decade. American Melody's biggest sellers, he says, are its three oldest titles: Rosenthal's own "Turkey In The Straw." Jonathan Edwards "Little Hands" and "Grandma's Patchwork Quilt"—proof of the ever-green nature of children's audio sales.

"Our ideal goal is to release at least two titles a year," says Rosenthal, who observes that his eight-track American Melody Recording Studio has become a full sideline business.

Rosenthal, who admits that marketing is not his strong point, says that positive press and numerous awards have helped build American Melody's audience. "Our philosophy is just to make the best quality recordings we can-that's our marketing strategy."

Live Show

Continued from page 84

games, as well as sponsors' booths with displays and samples. Each event averaged 35 local booths and 20 national ones that traveled with the tour, according to Derella.

"It's a new spin on an old idealike a folk festival or a jazz festival for children," says McNie. "What makes Kids Jam unique and good is that it's more than a concert or trade fair. It's a whole package of entertainment, education and fun."

The average attendance at Kids Jam USA was 5,000 people at each of the seven events, according to Derella, who says it even outsold "Sesame Street Live" in Melbourne, Fla. It also provided new exposure for both developing and established

A second package, Kids Jamboree, has been compiled by the Simon agency. But unlike the multi-attraction Kids Jam USA, Kids Jamboree focuses primarily on live performances, rotating in artists for each location. Live music now has additional

competition from the explosion of home-entertainment products, interactive games, children's program-ming and music television. "The sell-through video market exploded with children's product, and, for the same \$14.95 price, you get a lot more mileage [with videos] than with live concerts," says Bloom.

How then can live performances keep audiences happy? For one, the shows are always "fresh," according to Raffi. For example, Sbaron, Lois & Bram have begun to market them selves as a package, such as their "Winter Singalong" holiday shows.

"Each tour has a look and well-con ceived focus and theme to it," says McNie. "Many people have already seen Sharon, Lois & Bram, so we have to create a new reason to con and we have to deliver. It's not enough just to come out with another great record or concert."



New Companies

Continued from page 84 Boomers of Las Vegas, Nev., founded hy Pamala Ranjamin, facusas on inda pendent artists. As head of Pamels Benjamin Public Relations, Benjamin had worked with such big-name clients as Mary-Kate and Ashley Olsen and Jim Henson Records. But when deciding to form a children's marketing firm, she and partner Luisa Riano-Anderson chose to work with independent artists. The roster includes Dr. Steve Butler, a dentist who writes '50s- and '60s-style pop music for kids with humorous lyrics, and singer/songwriter Fritzie, whose album "My Treasure Chest" features R&B, country, folk and rock-influ-

oneod treaks We promote our artists very heavilv." Benjamin says, "First we send out press releases with the 800 numbers or P.O. boxes of the independents. We get reviews in parenting publications or newspapers. We do children's radio promotions, with an active list of over 40 stations. We provide tapes to give away on the air as prizes, bartering for advertising time. In March, we plan to go on-line with an on-line catalog, where people can find out about the tapes and order them directly through their comput-Benjamin tries to keep the price low by doing collective mailings. "We get four or five independent artists and put them together in one pack-

age, grouped by theme-artists doing music for toddlers, for example, or a group of releases aimed at 5- to 7year-olds.

Small Circle Of Clients Playground Entertainment Marketing in Glendale, Calif., founded three years ago by Kathleen Bywater, does intensive promotion and marketing campaigns for no more than five clients at a time. Clients have included Barney, the Mighty Morphin Power Rangers, Raffi, and

Sharon, Lois & Bran When we take a client on, we do a blanket mailing to 4,000 retail accounts," says Bywater, "Then we do follow-up calls to every single account, to find out if they're going to order, if they need posters or display material-anything we can do to make sure the product doesn't come back."

Playground's take-no-prisoners strategy includes phone calls to educational centers children's radio stations, syndicated networks and regional cable TV outlets; in-store appearances and national eontests; direct mailings and samples to retailers, distributors, and children's and parenting publications; and a weekly comprehensive retail report providing the client with information on all progress.

For the Power Rangers, Playground organized a contest with Blockbuster Video, flying 20 winners from 10 major markets in to meet the Rangers and getting airtime on 10 Ton 40 stations to announce the

"We specialize in marketing plans that close the circle," says Bywater. explaining, "We got free airline tickets from Continental in exchange for free airtime on the Top 40 sta-



tions. We got \$700,000 worth of free advertising on radio, because, in exchange, the radio stations got the

hottest property in the industry-the Power Rangers. **Getting Organized** The American Academy Of Children's Entertainment (AACE) is not a marketing company, but a twovear-old. New York-based, non-profit trade organization of children's entertainment professionals that does everything it can to help and publicize its members. The group currently has 150 members, including performers Joanie Bartels, Bob McGrath, Shari Lewis, and Sharon, Lois & Bram; writers Maurice Sendak and Paul Tripp; and executives Fred Seibert of Hanna-Barbera. Regina Kelland of A&M Records and Craig Shemin of Jim Henson

AACE is working on a "Kids Music Sampler Pack," featuring three fulllength essettes from different artists for \$9.95. "If you go into a store and see a Sesame Street tape and a tape of someone you're not familiar with, and they're both \$10, which are you going to buy?" AACE president Bill Weber asks rhetorically. "But if you see a beautifully packaged set of three tance by three different artists and maybe you're vaguely aware of one of them, you'll be willing to give it a try.

AACE is also holding a children's entertainment conference Oct. 9-10 in Orlando, Fla., as part of Fun Expe, a trade show for amusement parks, entertainment centers and children's museums. "Our members will have a stage there so that they can be hired by these venues," says Weber. "We will also be debuting an annual book, Who's Who In Children's Entertainment,' to make it easy to contact artists."



The American Academy of Children's

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AACE is in the center of the eve changing, ever-exciting world of children's entertainment. Members include represent-atives from PBS, Jim Henson

roductions, Hanna-Barbera Productions, The Lyons Group, Shari Lewis Enterprises, Saban Entertainment, Michael Spom Animation, and other industry leadere

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Industry, speaks out for members through its newsletter, activities in Washington, DC, and publishing and broadcasting

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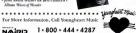
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the Midwest in March and April!) JACK GRUNSKY

Canada's Newest Children's Music Superstar

 Juno Award Winner for Best Children's Album Waves of Wonder



Continued from page 80

Kid Vid

best-seller, is a virtual paean to the hines of cross-generational inter-

est. With its chugs-and-whistles audio, the video gives preschoolers not only a sense of trains' rhythms but also a chance to self-narrate Vermont Story Works, of Ver-

gennes, uses narrstion and music uite well in its burgeoning library. Current offerings include "Baby Animals," complete with llamas and emus, and "Let's Go To The Farm," a bargain at just \$14.95 for 60 minutes. "Farm" is genislly hosted by farmhand Mac, who provides not so much a tour as a day in the life of a dairy farm. All the hard work is analogized for kids: The cows' feed mix is called "s salad," and giving them new hay is "changing sheets." Moving things along is a lively bluegrass accompani-

Vermont Story Works' "Let's Build A Playbonce" is due out in enging and two releases are slated for summer Los Angeles-based Bogner Entertainment Inc. (BEI), has been known for its puppeted "Musical Classics For Children" ("The Nuteracker," "Peter And The Wolf"). With "Introduction To Puppet Making," the company delved into how-to, from which it is branching out even further into interactive video. "Kids Make Music" offers an excep-

tional look at just that, under the guidance of music expert Lynn Kleiner, M.A. Attractively colorful and perfectly paced, the video shows Kleiner engaging preschoolers in singing, dancing, listening, learning, pla and moving to all kinds of music. With recent research on intelligence gains with instrument-playing, parents should flock to this video-and it's fun too. A sequel is planned, as are BEI ventures in CD-ROM, feature films and public television Blackboard Entertainment, based

San Francisco, has teamed up with Red Sky Films to produce the new "You Can" series for kids. Founded by mother Marcela Davison Aviles to create "30 minutes of worthwhile entertainment," the line boasts fine photography, bright original music and expert editing "You Can Ride A Horse." the debut

title hosted by a genuinely enthusiastic girl, highlights equine variety as well as a step-by-step guide to grooming, riding and caring for a horse. Blackboard will soon follow up with "You Can Be An Artist" and "You Can Fly A Kite." ■

RAFFI

Barraraphone

affi's latest release is more than just an album with a peel.

Bananaphone also just received a Grammy nomination for Best Musical Album for Children

That nomination Joins the bunches of accolades received by Raffi over his twenty fruitful years of performing music. But what thrills this internationally acclaimed artist more than anything else is the fewent adoration of his fans. And we're not just talking kids here.

Many of the millions of children who stomped and dapped and sang along with Raffi back in the '70s are now parents themselves. And though they dalim they're now purchasing his albums for their kids, listening to such delightful

songs as "Shake A Toe," "The Gorilla Song" and "Bananaphone" (all available on CD as well as cassette) is a joy no child-at-heart can resist.

Also Available

Raffi On Broadway MCACDV-10709 Raffi In Concert With The Rise And Shine Band MCAVUD-10035

> Baby Beluga MCA/C/JD-10036 (Bister Pack MCAC-11950) Singable Songs For The Very Young MCA/C/JD-10037 (Bilster Pack MCAC-11951)

More Singable Songs MCA/C/JD-10038 (Blister Pack MCAC-11252)

Everything Grows

One Light, One Sun MCA/C/JD-10040 (Blister Pack MCAC-11253) Corner Grocery Store

MCA/C/JD-10041

Rise And Shine

MCA/C/JD-10042 (Blister Pack MCAC-11954)

Raffi's Christmas Album

Evergreen Everblue MCA/C/ID-10060

Raffi in Concert With The Rise And Shine Band

A Young Children's Concert With Raffi

Pro Audio

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

DOUG HOPKINS, formerly head of Advision Studies, has lumethed a mobile recording operation called AGD, which will bosse a scanne shift MTA console designed by Malcolm Toft, formerly head of console manufacturer Trident. In a move musual for Toft, long associated with pilit consoles, the desk is a space-saving, 54-channel, in-line model that will be developed into the Series of the consoles and the series of the consoles and the series of the consoles and the series of the consoles of the consoles of the consoles and the series of the consoles of the co

Hopkins says the development takes him back to his roots and the basiness he always enjoyed. "Toft has a great reputation in the music business and was prepared to build what we wanted even though it was a departure for him," says Hopkins. "We've taken the best features of types of in-line and what we liked about the old Helsio desk days and taken it one step further."

THE CAMDEN PALACE nightclub in London has undergone a 2 million pound refit that includes a 20 kW Court Club 8000 System—a five-way version of the Black Box with flown and stage side fills, wedge monitors, and LX Series delays. Consoles are a Sounderaft Vienna II for FOH and D-Mix 1000 for the DJ desk.

New London venue Caesars Palace in Streatham has installed a Court Acoustics system comprising TR750 3-way trapezoids with DSB2000 2x18 bass bins, LX series compact trapezoids, and SM750 bi-amped wedges.

MGM CINEMAS is embarking on a program of installing Dolby Digital starting with 40 of its 400 screens. This will include the nine screens of a new multiplex in Northampton (the first in the U.K.), the Hammersmith and Shaftesbury Avenue locations, and one screen in each of Ti multiplexes.

"Installation of these systems by cinema operators has been delayed by the wide cheice of alternative systems." says MGM UK. Immaging director Miles Sommers. "MGM believes that this is to the detriment of the cinema experience, and we have therefore chosen to give wide installation to the system in which we have most confidence, to encourage our suppliers to provide the maximum range of movies comunistible with this method of recordaction."

STIDIO ALDIO 8.4 VIDEO, manufacturers of the Sudie eligidal audio workship, no has anomatoded record sades and synths for its brief financial system of the Good and the Good

SWITZERLAND

STUDER has exposed its rendefined Dynais II ranges of DAWs with the PeaCiris, which is a spinnised for postpreduction. This comes on the bested of the hunch of the Illus stripped-shown Dynais II and the III intervible processor version. Scaler U.S. 68 Hisman Whitakare Searches the changes as in requasion Scaler U.S. 68 Hisman Whitakare Searches the changes are in expansion that III which has the upgraduality required to take it up to the PeaCiris of Illus Sea 15-4 fined channels of simultaneous recordilystacks, 16 to 22 freely assignable I/O channels, and 16 to 86 today automated intervileystacks, 18 to 22 freely assignable I/O channels, and 16 to 86 today automated intervileystacks, 18 to 22 freely assignable I/O channels, and 16 to 86 today automated intervileystacks, 18 today and 18 t

AUCTOU

FAIRLIGHT installed 10 MFX3 digital audio workstations throughout Europe in December and January.

Mainframe systems went to ORF in Austria, Heissicher Rundfunk in Ger-

mannrame systems went to Ork' in Austria, resistence remounts in Cermany, Antenne 2 in France, Triarios Corp. in Moscow (two systems), Essex Radio and Zoo Studios in the U.K., and Gest Music in Barcelona, with two Mini systems going to REN TV in Moscow.

Fairlight also has restructured its sales and marketing operations with three key oppointments. John Lancken becomes international sales and marketing manager, Nick Cook (formerly of SSL) becomes director of European operations, and Wayne Freeman becomes CEO of newly formed Fairlight USA.

THE NETHERLANDS

AUGAN announced its three-target development plan for its OMX magnetooptical-disc-based digital audio workstations. All machines will become switchable to 16-, 20-, and 24-bit operation, and Au-

All machines will become switchable to 16-, 20-, and 24-bit operation, and Augan's networking capabilities will be enhanced with the arrival of 100Mbit links next year, but the imminent arrival of the 26-gigabyte MO drive will be the most significant development.

agministration devolutions. We will release a machine that is equable of playing book eight channels of madio from one drive and has video on the other drive, which is truly OMF compatible." says Augus managing director Jan de Wit. "Voil Be able to take optical discor brad disto from a Avid system with the video and audio part. Noboly wants to hook up a video machine, and even those the video and audio part. Noboly wants to hook up a video machine, and even those taking about simply plogging it in. In here to transfer the video part. We takking about simply plogging it in.

Future Disc Masters Teamwork

Studio Expands Steadily, Innovatively

BY PAUL VERNA

NEW YORK—When Gary Rice and Steve Hall founded Future Disc Systems Inc. as a one-room mastering studiol 14 years ago, they had enough foresight to build it in a large space. So large, in fact, that the company has been able to grow into a state-of-theart, five-stadio complex without having to move, and it is plotting further expansion in 1992.

The growth plans underscore Puter Bics' continued financial health, according to Rice, president and CEO of the privately held, 10-employee company, In January, Future Disc enjoyed a 14% increase in business over the same period last year, says Rice. For the fiscal year ending June 30, he projects 10%-12% growth over the previous fiscal year.

"Growth is pretty steady," says Rice.
"We've always expanded. We start
busting at the seams, so we increase
the staff or we build another studio. It
looks like this year we're getting close
to that feeling again. In order to continue to accommodate the clients as efficiently as we can, we're considering.

Future Disc currently occupies half of an 8,000-square-foot building with plenty of vacant and warehouse space,

necording to Rice

Hall, who is VP and chief engineer, will be the direct beneficiary of the new room when it is built. So far, he has shared Studio 2 with fellow engineer Tom Baker, who is "really coming into his own hig time," says Hall. Studio 6—scheduled to be completed

Studio 6—scheduled to be completed sometime this year—will be "the most hi-tech audiophile room that I know," says Hall. "I really enjoy putting a new facility together with the best technology and the best acoustical know-how we can muster."

While the sharing arrangement is unusual in the mastering community, it reflects Future Disc's philosophy of servicing the client rather than encouraging competition among engineers, according to Hall. He says further evidence of Future Disc's client orientation is in its network setup, which expedites the mastering process by allowing an assistant engineer in an editing room to do follow-up work on a project after the main engineer has

moved on to the next session. The streamlined formula has worked wonders for the facility. In the past few

years, it has attracted such majorlesque elients as Gorge Harrison, Madornas, Tom Petty, Rod Stewart, James Jackson, kt.l. lang, U1840, Lather, Jadross, Stone Temple Pilots, and others, Stone Temple Pilots, and others, Stone Temple Pilots, and others, Eddie Schreyer, a veterna of Capitol and MCAWhitney who joined the facilly in 1889 and has sineer mastered albums for some of the top nurses in the business, including Alice in Christo, business, including Alice in Christo, Stone Company, and the Company, and the George Michael, Jane's Addiction, Ofspring, Stevie Nicks, and Take 0.

Future Disc is one of the few remaining facilities that still does a substantial business in disc-cutting, according to Rice. He says one of the five rooms is devoted exclusively to cutting lacquers for alternative rock and dance vinyl.

Future Disc recently upgraded its main mastering suites, Studios 1 and 2, with Manley 20-bit A-D and D-A converters, which Hall says have "made an enormous improvement." He adds, "The better things get, the better we can hear."

AUDIO TRACK

NEW YORK

ATLANTIC RECORDS artist Juliana Hatfield was at the Magic Shop working on overdubs and mixes for her next release. Sean Slade and Paul Q. Kolderie co-produced and coengineered the project ... Fred Schneider of the B-52's stopped at Baby Monster Studios to cut vocals for his version of "Coconut" for the upcoming tribute album to the late Herry Nilsson. John Agnello engineered and co-produced the project with Richard Barone, The Roches were also at the studio with producer Mark Johnson, recording "Spaceman" for the same project. Ian Bryan engineered those sessions ... Lach & the Sextet Offensive tracked and mixed an upcoming project at Martin Bisi's B.C. Studios in Brooklyn, N.Y. Paul Wexler produced, and Bisi engineered. Additional tracking was done at Baby Monster.

NASHVILLE

AT MANZANITA RECORDING Studios in nearby Arrington, Tenn, Warner Alliance recording artist Kim Boyce has begun work on a Spanish-language version of her hit album "By Faith." Sessions are being co-protuced by Robert White Johnson and Wild Bill Cuomo, who is also handling engineering chores behind the Trident 80-8 coussle.

LOS ANGELES

KARAMBOLAGE recording artist Kris Kristofferson was at Brooklyn Recording Studios working on an upcoming album with producer Don Was. Engineering chores were

hondled by Ed Cherney, Was and Cherney also finished mixing the upcoming Karambolage release from Jonell Mosser. Ronate "Extra Cllantro" Rivera assisted on both projects 4.3. At Aire LA Studios, Silase McA recording artist Chanté Moore remixed "Old School Lovin" with producers Jeff Gill and Louil Silas. Michael Nally engineered the project behind the SSL 4064.

DTHER LOCATIONS

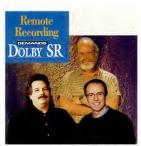
DOS RECORDING ARTIST Stephen Bruton is back at the Hit Shack

in Austin, Texas, working on the follow-up to his critically acclaimed sold debut, "What It Is." Tom Canning is producing the project and Dave McNair is engineering behind the Mackie console... The Son Levis Blues Band was at Honeywind Student Conn., working on vocation of the Connection of the Conn

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



Cross Their Hearts. New Benson recording group Three Crossee has been working on its debut album with noted producer Barry Becket at Masterfonics in Nashwills. Shown standing, from left, are band members Staphan Peach, Ralph Barrienfos, and Ed Nicholson. Seador, from left, are Beckett; Wes Frante, CEO of Benson parent Music Entertainment Group; and Ken Pennell, VP of A&R at Benson.



Clockwise from top: Durid Hewitt, Guy Charlonmann, Konter McAllitter

ith Dolby SR at 15 ips we get silkier highs and a fuller. smoother bottom end."

The infrastructure is an important part of Remote Recording Services -we've built a recording system that offers the latest sonic technology and absolute reliability. Certain things just sound better recorded on our Studer A820s using Dolby SR - I particularly like it for small jazz ensembles, string sections and rock drum kits." David Hewitt, Remote Recording Services

"With Le Mobile, I took a state-of-the-art studio and put it on wheels. Our clients recognize the quality as well as our crew's commitment to achieving the best sound possible for their projects. I prefer recording at 15 ips with Dolby SR. It gives one the sound as if it's not on tape, that it's the live performance," Guy Charbonneau. Le Mobile

"Record Plant Remote has been a leader in location recording for over 20 years. Our new all-discrete console gives our clients the latest developments in technology without sacrificing our sonic integrity. My recording format of choice is 15 ips analog with Dolby SR. It captures the essence and subtle nuances of a performance. No coloration or hype; just the natural clarity of the way the music was played." Kooster McAllister, Record Plant Remote

Dolby SR Credits: Bob Dylan, 30th

Dolby SR Credito: Red Stewart, Unplugged and Sound;

Dolby SR Credits: The Road (Tribuse Readcasting), a new TV series fearafing 66 of today's top country arists including Mary Chapin Corpenter, Trisha Yearwood, and Aaron Neville.

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Pro Audio

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DIO ACTIO

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LABELS, FESTIVALS CELEBRATE PURCELL'S 300TH

several large-scale theater works in a now-defunct form, the "semi-

In the U.K., where Purcell is revered, and debates are waged as to whether he is in fact England's greatest composer, there is considerable activity and excitement connected with the 300th anniversary of the year of his death. Yet, apart from the bour-long "Dido" and some of Purcell's songs, his music has, for the most part, been the province of early music performers in the U.S., only a few of whom rec-

Born in 1659, Henry Purcell benefited from the Restoration of the monarchy in England. Charles 11, in exile at the court of Louis XIV during Oliver Cromwell's Protectorate, returned to England in 1660, determined to re-create the splendors of the French court at home. The arts, once again under the patronage of the Crown, flourished. Purcell was trained in the choir of the Chapel Royal, appointed composer to the Royal Violins in 1677, and organist to Westminster Abbey in 1679. composer to the Crown and the Abbey, seat of the Anglican church, he wrote splendid sacred anthems, as well as odes and welcome songs for members of the

royal family. James II succeeded Charles in 1685. A Catholic, he created an al-ternative Chapel Royal, so Purcell, though keeping his royal posts, wrote less court music and more chamber music and songs for publication and performance by amateurs. In 1688, when William III (not a music lover) came to the throne, Purcell's court work was reduced even more, so the composer turned his talents to other fields, particularly the theater, Opera was not yet staged in London, but Purcell supplied incidental music and songs for plays, and created several "semi-operas." plays with staged musical interludes, including "King Arthur, "The Fairy Queen," and "The Indian Queen." (Semi-operas don't fit into contemporary performance

nor operas-and so these works have, for the most part, been heard only in excerpted versions.) The early-music movement revitalized Purcell in this century. Alfred Deller, the English countertenor, and his Deller Consort launched the Purcell renaissance in the 1950s. In the last two decades, a flock of (mostly British) early-music performers, such as John Eliot Gardiner, Andrew Parrott, Nicholas McGegan, Trevor Pinnock, and Roger Norrington, with period instruments and scholarship at their service-to say nothing of record companies be-

formats-they are neither plays

the riches of this vast treasure trove Harmonia Mundi, of course, has a large reservoir of Purcell and in January issued "A Purcell Com-panion." a boxed set of six CDs panion, that sells for the price of three. Its selections from the label's catalog include "Dido And Aeneas" with William Christie and Les Art

hind them-have begun to mine

Florissants, excerpts from "King Arthur" with the Deller Consort, plus songs, chamber music, organ works, and the funeral music for

Queen Mary. Harmonia Mundi also has put out a Purcell catalog, detailing its Purcell recordings, which is boxed with the set, as well as shipped individually to stores. Harmonia Mundi is offering the box as a fundraising premium to radio stations. However, the label is focusing on the early-music market and is not anticipating any great crossover

Hyperion (distributed in the U.S. by Harmonia Mundi USA) gets the prize for completeness: It has released Purcell's "Complete Anthems And Services" on 11 CDs, the "Complete Odes And Welcome Songs" on eight CDs, and the "Secular Solo Songs" on three CDs, all with Robert King and the King's Consort. "Odes And Welcome Songs" also will be available in the spring as a boxed set,

Hyperion slso has issued a halfdozen other assorted Purcell discs, including "Essential Purcell." which features such Purcell favorites as "Dido's Lament," "Fairest and "Hail, Bright Cecilia." The label's dedicated Purcell brochure points out that two of its artist-scholars, Robert King and Peter Holman, recently have published books on the composer. Harmonia Mundi is not relying simply on its back catalog to push Purcell. One of the few labels to record American early-music art-(Continued on next page)

FALLING STOCKS

(Continued from page 65)

recorded videocassettes in their

stores-Trans World and Musicland have their own video sell-through

chains-but music is the dominant

product category for companies like Musicisnd, Trans World, Spec's, and

National Record Mart. Chains spe-

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doing much better on Wall Street.

Because they rent tapes to consum-

ers-a high-margin businessrather than selling them, these com-

panies have not been either victims or perpetrators of price wars.

retail, Blockbuster, is a subsidiary of

entertainment conglomerate Via-

com, the only pure-plsy, publicly held video retailers are companies

like Hollywood Entertainment and

Movie Gallery, which both have been bot stocks in the past year.

Hollywood Entertainment saw its

stock soar 151% last year; it's now down about 30% from its high, but

still is selling at a rich multiple of 50

times earnings. Movie Gallery's stock rose 73% last year; it is also

Blockbuster because of the video-on-

demand threat. According to that

scenario, consumers will be able to order movies directly from their

homes via the TV rather than go out

and rent them from stores. But de-

lays in tests of video-on-demand, coupled with more realistic esti-

down about 30% from its high. For years, Wall Street scorned

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mates of its eventual cost to the consumer and the timetable for its full-111 EAST 59TH STREET NEW YORK, NEW YORK 10022 fledged rollout, have softened the concerns of the imminent desth of video retailing.

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LARELS FESTIVALS CELEBRATE PURCELL'S 300TH (Continued from preceding page)

ists, Harmonia Mundl USA released a well-reviewed new "Dido" with Nicholas McGegan and his Bay Area-based Philharmonia Baroque Orcbestra last fall, and this month the label will put out "With Charming Notes," a disc of (mostly) Purcell songs and instrumental music with McGegan's chamber group, Arcadian Academy, and the soprano Christine

The latter release is pegged to a two-day Purcell event March 17-18 at the Metropolitan Museum in New York and will be available for sale at the museum bookstore. Called "Henry Purcell: A Century Of Stuart Patronage," the event will offer concerts and lectures about Purcell and his historical and cultural context. (One of the Purcell concerts also will be performed at the University Of Chicago, and at SUNY Stonybrook.)

Another label that plans to put some muscle behind Purcell is Erato, which is part of the Warner Classics family. William Christie and the French-based Les Arts Florissants, who in 1994 left Harmonia Mundi to join Erato, have two Purcell discs due this year: "Dido And Aeneas" in March and "King Arthur" planned for June. Late March is likely to be a big push time for the label, because "Les Arts," which has a big following in New York, performs "King Arthur" in a concert version at the Brooklyn Academy Of Music on March 31 and April 1.

Marketing plans still are being formulated for the Christie re-

lesses but Ellen Schantz of Erato says Christie is "a priority artist, and he will get lots of attention, esnecially since he's coming here An indication of just how high a priority is the fact that the group is recording "King Arthur" in February—a quick turnover for a June release. The pioneering recordings of Purcell made by Gardiner and the English Baroque Soloists and Monteverdi Choir on Erato in 1976 are being rereleased in England, but not in the U.S.

"King Arthur" appears to be the popular Purcell work of the tercentenary year in the U.S. The Philharmonia Baroque is doing four concert performances of it, with narrator, in the Bay Area, April 20-23. The orchestra also is collaborating with choreographer Mark Morris on "Dido And Aeneas" at Berkeley in October, and will open its 1996 season with "The Fairy Queen"-a little late for the anniversary.

But the big Purcell happening in the U.S. is sure to be the Boston Early Music Festival's "King Arthur." The biannual early-music blowout will be built around an unabridged, fully staged production of the show, complete for the first time since 1741, says Kathleen Fay, director of the Festival.

"King Arthur" will have actors. singers, dancers, and orchestra, with musical direction by harpsichordist Peter Holman (who directs Parley Of Instruments) and luteniat Paul O'Dette, and sets and costumes based on historical originals. "King Arthur" will play for April 2.

five performances beginning June 13, and the Festival is hoping to find a record company interested in taking on the project. But, says Fay, "[Other labels] are running scared because the Christie re-

cording is coming out." Other U.S. events tied to the Purcell anniversary include the Houston Grand Opera's February presentation of "Dido And Aen-"in a production created by period performance groups Opera

> Purcell's music has been the province of earty-music performers in the U.S.

Atelier of Toronto and the French Musiciens Du Louvre. In May, the Bloomington Early Music Festival at Indiana University will offer a "Dido" featuring Bimbetta ("Five Babes Go For Baroque"), a new, avant-garde baroque group.

The British group Consort Of Musicke began touring a Purcell program Jan. 31, and the Boston Handel And Haydn Society (directed by Christopher Hogwood) is doing "The Indian Queen" with narrator and dancers in collaboration with the New York Baroous Dance Company March 31 and

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In New York, the Early Music Foundation, under Fred Renz, plans a four-concert Purcell tribute around the date of the composer's death that will offer music of the chamber, court, church, and

thester The major record labels, however, appear to have decided that Purcell is not likely to catch on here in a big way. Several are releasing recordings of the theater pieces, but are not planning big promotional campaigns for them. At L'Oiseau-Lyre (distributed by London Records here), "Dido And Aeneas" with Hogwood and the Academy Of Ancient Music and a cast that includes Catherine Bott and Emma Kirkby, will be out for Valentine's Day on Tuesday (14); the sales copy mentions the anniversary, but other London releases have higher priority in Feb-

L'Oiseau-Lyre also will be putting out "The Indian Queen" with Hogwood and the Academy in October. And the label has plumbed its catalog to come up with a compilation, "Henry Purcell: A 300th Celebration" for July. just in case the tercentenary takes

EMI also is on the "semi-opera trail: "The Fairy Queen, With Roger Norrington And The London Classical Players" was released in January. Sony Classical has "Music For Queen Mary" with Martin Neary, the New London Consort, and the Westminster Abbey Choir, in April, as well as two new Purcell sets on its Vivarte label-a disc of anthems, hymns, and voluntaries, directed by Gus-tav Leonhardt (May), and "Airs For The Thester" with the Cana-

dian group Tafelmusik in March. Deutsche Grammophon and Philips are releasing Purcell recordings they plan to promote, but only incidentally in connection with the Purcell anniversary, DG (Archiv) will put out "Harmonia Sacra" with Paul McCreesh and the Gabrieli Consort in the spring, and plans, according to Albert Imperato, to "link it up with another release and spend June promoting the resurgent success of Archiv." Philips has a disc of Purcell songs and arias sung by Sylvia McNair with Hogwood and the Academy, and although the recording is timed for the anniversary, the label will be promoting McNair, a priority art-

ist, rather than Purcell. Which leaves Colline Classics with its new Purcell recording from Harry Christopher & the Sixteen, a British choir, featuring "Love's Goddess Sure Was Blind in a new edition, and the complete "Funeral Music For Queen Mary."
Allegro, which distributes Collins in the U.S., made the set its release of the month for January, and it is the featured title for the label's first-quarter regional promotion. Allegro's Robert Russell says that radio stations are interested and aware of the anniversary, so perhaps some airplay will enable this composer's remarkably beautiful music to speak for itself. Or-maybe-someone's plan-

ning to make the movie?



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(Continued on page 104)

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Update

LIFELINES

Twin boys, Dylan Garrett and Austin Tyler, to Cary and Robin Vance, Jan. 12 in New York. He is national CHR promotion manager for Profile Enter-

Boy, Andrew Keith, to Scott and Dana Stern, Jan. 21 in Nashville. He is a publigist for Bob Doyle And Associates Boy, Timothy John O'Connor, to Tim

and Amy Saylor, Jan. 24 in Pittsburgh, He is district supervisor for Camelot Music thoro Boy, Samuel Clemens, to Craig and Pa-

mela Hayes, Jan. 25 in Nashville. He is an entertainment attorney with Zumwalt, Almon & Hayes. She is a songwriter with Acuff-Rose/Opryland Mu-

Boy, Zachary Karl, to Alan White and Miriam Cwietniewicz, Jan. 28 in Atlanta. He is president of Hot Hits Productions there, and personal manager for Len Barry.

Boy, Brian Taylor, to Greg and Angie Kiltz, Feb. 2 tn Jackson, Miss. He is aftermoon air personality on WKTF Jackson under the name Greg Kelly.

MARRIAGES

Mike Bone to Lori Nafshun, Dec. 21 in Bali, Indonesia. He is head of the international and retail departments at American Recordings. She is CEO of Get A Life Munacoment

Ken Mellons to Stenhanie Poole Jan 14 in Nashville. He is a recording artist on Eric Nashville.

Brian Wilson to Melinda Kae Ledb ter, Feb. 6 in Rancho Palos Verdes, Calif. He is the founder and chief songwriter of the Beach Boys. She is a Los

Angeles businesswoman

Nee Daku ("Potato") Adams, 59, of a heart attack, Jan. 1 in Accra, Ghana. Adams was a percussionist and voodoo dancer with the African group Osibisa, known for its fusion of African, Caribbean, rock, jazz, and R&B influences. The band released its self-titled debut in 1971; Adams joined the group in the mid-'70s in London, where the band now resides, and was first featured on the album "Osibisa Live At The Royal Festival Hall." Over the course of its career, Osibisa recorded 14 albums on such labels as MCA, Buddah, WEA, CBS Africa, and EMI India. Before joining Osibisa, Adams performed with the Uhuru Dance Band in Ghana.

Natalie Purvin Prager, 87, after a brief illness, Jan. 25 in Lake Worth, Fla. Prager was producer of "The March Of Games," a popular children's quiz show which aired on the CBS Radio Network from 1938-41. Preceded in death by her husband. Monroe, she is survived by her, daughter, Carole Prager; granddaughter Kimberly Brown; and several nieces and neph-

John Hitt. 70. of heart disease. Feb. 4 in Tulsa, Okla, Hitt was president of Roy Clark Productions, a position he held since 1991, and was Roy Clark's exclusive agent and personal man ager. He began his career in 1949 as ager of Hank Thompson. From 1959-72, he did booking and artist nagement at MCA and Associated Booking Corp. In 1972, he became senior VP of the Jim Halsey Co. in Tulsa, Okla., where he belped build the careers of Clark, the Oak Ridge Boys, Mel Tillis, Reba McEntire, Tammy Wynette, and others, From 1990-91, he was a VP with the William Morris Agency. He is survived by his wife, Jane; two sons, Dr. Michael Hitt and Tim Hitt; a daughter, Patti

info, call Norma Velvikis at 310-

CALLING FOR EARTHQUAKE

relief: Orchestra De La Luz, the

lished a 900 number in Japan to aid

to call in and hear a sampling of the

band's music. More than 10,000

calls, at \$3 each, already have been logged. For more info, call Jody or

MUSIC THERAPY BENEFIT:

Guitarist Craig Chaquico, up for a

Grammy nominee this year for his

Higher Octave Music album "Acous

tic Planet," has become associated

with the National Assn. For Music

Therapy and will do a benefit party-

concert for the group Feb. 21 at The

Derby in Los Angeles. The \$10 ad-

mission fee will be donated to

NAMT. For more info, call Jerry

Brown, Steve Levesque, or Ian

Dove at 213-651-9300.

Susan Miller at 212-532-4099.

Japanese saisa band, has estab

Kobe earthquake victims. Fans pay

471-6170, ext. 123,

GOOD WORKS

NATALIE AT MAP BENEFIT: Jazz saxophonist Buddy Arnold is presenting the first annual Musicians Assistance Program benefit concert, headlined by Natalie Cole and featuring the Manhattan Transfer at the House Of Blues in Los Angeles May 15. Songwriter Paul Williams will be MC; other performers will be named soon. MAP assists musicians and industry professionals in identifying and dealing with substance-abuse problems. For more info, call Michael Levine at 310-659-6400.

SO THEY CAN LEARN: Bonnie Raitt and Fender Guitars helped raise more than \$80,000 for the new Ronnie Raitt Guitar Project when she performed before 1,500 musicindustry attendees of the recent National Assn. of Music Merchants convention in Anaheim, Calif. The program is designed to provide an opportunity for inner-city children to learn to play the guitar. For mo

Lefler; and seven grandchildren.

Joe Nixon, 70, of leukemia, Feb. 2 in La Crescenta, Calif. Nixon was a ra dio personality and songwriter. He began his career at WIBK Knoxville Tenn., followed by a stint at WMAK Nashville. He then moved to Southern California, where he worked at stations KXLA, KRKD, KGBS, KIEV. and KFOX. He wrote a number of songs, including "The Pleas-ure's Been All Mine," a top 10 country hit for Freddy Hart, and "Mother Country Music," a gold record for Kenny Rogers, In total, 25 of his songs were recorded by such artists as Waylon Jennings, George Jones, Dean Martin, and Ann-Margret. Nixon also was an announcer on Los Angeles television and taught broad casting at Los Angeles City College. He is survived by his wife, Liz; two sons, Joseph Jr. and Kevin; and a



Beiderbecke's cornet and mouthpiece at a backer's audition for "Heagy & Bix an upcoming Broadway musical about the Jazz Age songwriter and cornetist, at the Playboy Mansion in Los Angeles. Shown with Hefner are musical Instrument collector Robert Christiansen Jr., left, who brought the cornet, and Hoaqy B. Carmichael, the musical's producer and son of the famed songwriter.

Ticketmaster Hires Lobbying Firms For Antitrust Face-Off

Bracing for a potential fight with Congress, Ticketmaster recently hired two high-powered Washington, D.C., lobbying firms— Bergner, Bockorny, Clough & Brain and Black, Manafort, Stone & Kelly.

daughter, Mary.

Interestingly, Roger Stone, a nartner with the latter firm, met with representatives from Pearl Jam in January, just weeks before being hired by Ticketmaster. According to sources close to the

band, Stone called Pearl Jam on behalf of another client, Sen. Arlen Specter, R-Pa., who, Stone said, was interested in hearing about the case. (Stone is serving as an adviser for Specter, who formed an exploratory committee late last year to look into running for the White House in 1996.) According to those present at a

subsequent meeting. Stone told

band representatives that for \$1 million his firm could mount a fullfledged lobbying campaign for Pearl Jam on the Hill. The band passed; within weeks Ticketmaster hired Stone's firm.

Stone was unavailable for comment, but a Ticketmaster spokesman says the company has re-

tained the two firms Despite his connection with

Stone. Specter may still be interested in the ticketing controversy. According to one congressional source. Specter may bring the matter up before the Senate subcommittee that oversees antitrust activities, on which he serves. Sen. Strom Thurmond, R-S.C., is the chairman of the subcommittee Members of his staff met with Pearl Jam representatives last January. ERIC BORHLERT

CAL ENDAR

FEBRUARY

Feb. 15-18, Gavin Seminar, Hyatt Regency, New Orleans, 415-495-1990, Feb. 15-19, Urbae Network Power-Jam, Riviera Resort And Racquet Club, Palm

Springs, Calif 818-843-5800. Feb. 20. BRIT Awards, Alexandra Palace London, 011-44-71-287-4422 Feb. 22-25. 37th Annual NARM Conven-

tion, San Diego Marnott And Convention Conter, San Diego. 609-596-2221. Feb. 25-28, Audio Engineering Society 98th Convention, Palais De Congres. Paris.

Feb. 27. NARAS MesiCares "Person Of The Year" Dinner Honorieg Tony Bennett,

Universal Hilton, Los Angeles, 310-392-3777.

MARCH March 1, 37th Annual Grammy Awards. Shrine Auditorium, Los Angeles. 310-392-

3777 March 1-4, Country Radio Semiear, Opryland Hotel, Nashville, 615-327-4487.

TICKET FEE DISCLOSURE BILL

study of ticketing practices. A similar bill (which does not call

for an FTC probe) was introduced in the 103rd Congress after Pearl Jam brought complaints about Ticketmaster pricing to the attention of lawmakers last June. That bill did not win full congressional approval. Ticketmaster spokesman Larry

Solters has said that the company has always supported ticket price disclosure and will continue to do

Also as a result of Pearl Jam's complaints, the Justice Department is investigating alleged anticompetitive practices in the ticket distribution business. Senate lawmakers also are moni-

toring the issue after band representatives met with staffers of Republican and Democratic Senate leaders briefly last month, including Arien Specter, R-Pa., Strom Thur mond, R-S.C., Patrick Leahy, D-Vt., Paul Simon, D-Ill., and Joseph Biden, D-Del.

Despite the pro-business, deregulatory mood of the new Congress, insiders say that the consumer-oriented ticketing issue has gained some bipartisan support. The New York investigation,

unched in 1994 by then Attorney General Oliver Koppell, looked into both the illegal sale of Broadway show tickets by brokers and the large number of tickets for concerts and sporting events that were never put on sale. A preliminary report issued in December noted that "promoters, managers, record companies, performers, and their agents receive large blocks of tick-

ets that are never made available

for public sales, some of which appear to end up among the wares of gal brokers as well."

After Democrat Koppell was defeated in last November's elections, it was doubtful whether the new Republican Attorney General Dennis Vacco would continue the probe. But in a recent interview, newly appointed Deputy Attorney General For Public Advocacy John Carley confirmed the investigation is moving shead and receiving his per-

Ticketmaster also has been busy in Washington, D.C. The company hired two lobbying firms to repre sent its views on the Hill (See story. this page).

Assistance in preparing this story was provided by Eric Boehlert in

al attention.

BILLBOARD FEBRUARY 18, 1995

Radio

Finding Public Radio's Open Minds Promoter Works Sundry Acts, Stations

NEW YORK-It's been a year. and Julia Mucci still hasn't come up with a name for her company. But the former director of creative services for Fordham University public station WFUV Bronx, N.Y., has already carved out a niche as an indie promoter specializing in public radio stations.

Mucci, who also hosted WFUV's award-winning "Sitting In" song-

writer/musician interview show for four years, focuses on auch syndicated, public-radio programs 28 "Mountain Stage," "World Café," and "All

Things Consid-ered," as well as specialty shows

like "Fog City Radio" on KQED San Francisco. But she also targets specialty shows on commercial radio stations-like Vin Scelsa's "Id-iot's Delight" on WXRK (K-Rock)

New York-and other adult alternative and eclectic-formatted commercial stations and programs In her first year as a New Yorkbased promoter, she worked prod-uct by the likes of Loreena McKen-

nitt, Iris Dement, Jim Lauderdale, Kristin Hersh, Mario Grigorov, Tom Paxton, and Jump In The Water. Her activities have centered on advance tour support at public radio and have included setting up on-air interviews and performances, securing concert-calendar listings, and promoting giveaway CDs. She also submits weekly airplay tracking reports to her clients. "I try to do what my colleagues

at adult alternative are doing," says Mucci, "The big challenge is that everybody wants to get on syndicated programs like 'Mountain Stage' or the news shows like tain Stage or the news shows like 'All Things Considered' or 'Morn-ing Edition.' These are possible, because [public radio] program-mers wouldn't be working in public radio if they weren't open to new ideas. The problem is they're swamped.

Mucci's first promotion supported McKennitt's first U.S. tour. and was facilitated by a reference from New York's Bottom Line club owner Allan Pepper-a major proponent of public radio.

"[McKennitt's] idea was to pro mote to public radio, which is where she thought her audience was," Mucci says. "I pitched her to approximately 200 stations for interviews or performances, and she had something to do in every city she played. It's not that others couldn't do it-of course they could. But acoustic music and music which the new 'Americana' format addresses is where I have the

Cost, Mucci acknowledges, is an issue for both major and indie labels. "It's an added expense, and promote to commercial radio. But the advantages of public radio aren't about adds and often aren't about charting, but about imagebuilding-reaching people who are taste makers. It's niche marketing: For example, there might only be 30,000 listeners tuning into a Celtic music show in a given city, but you know that anybody who's an avid fan of Celtic music is tuning in, and they're avid record buyers. So

there's maximum potential for a genre-specific show Mucci says that her Paxton and Hersb promotions originated through the artists themselves. Tom hired me to work concerts in New York, Chicago, and Washington, D.C., supporting his 'Wearing The Time' album, and it gave me the opportunity to encourage people to think differently about him as an artist," she says of the vene able '60s folkie. "In terms of production values, the album had a fresh sound that wasn't '60s folk. and showed that he'd grown in a

different direction as a writer which programmers might not have been aware of."

Warner Bros., meanwhile, has hired Mucci for several roster artists, including, most recently. Mark O'Connor and his upcoming album, "Fiddle Concerto For Violin And Orchestra." "She gets to the nooks and cran-

nies of public-radio specialty shows." says Warner/Reprise product manager Peter Standish "It's an important market for us. but there aren't enough artists and not enough of an immediate impact to hire someone in-house full time. Sire/Reprise artist Hersh's accentance at the public-radio format surprised Mucci, "I thought her 'Hips And Makers' CD would be

Guitar Man Meets Morning Men. Elektra singer/songwriter Fre

center, wakes up with KROQ Los Angeles' Kevin Ryder, left, and Gene "Bear

too hard for a number of stations I worked—and it was," she says. "But I learned that a lot of stations and programs were open to it and she was so popular for interviews that I had to turn a lot of them

This openness to such artists is what makes her job so rewarding, Mucci says. "With artists like Jim Lauderdale, for instance, I almost feel like I'm making a contribution to pop culture by exposing people to him," she says, "He's had a difficult time fitting in and getting recognized, but public radio gives me that opportunity for people like



"General Hospital" for a cameo performance, Joyner, who played himself on the show, is getting some tips from "GH's" Anthony Geary, better known as Luke

1995 Budget May Give FCC New Fee Clout Commission Proposes Faster Radio License Renewal

BY BILL HOLLAND

WASHINGTON, D.C.-Broadcast industry lobbyists say they are unsure of the implications for broadcasters of a section in the just-released, four-volume, five-incb-tblck FY 1995 Federal Budget, which gives the FCC authority to hold more auctions and collect more "user fees" from its customers. The document does not apell out whether broadcasters will have to pay for spec-

However, a source at the National Assn. of Broadcasters says that officials at the Commerce Department and the Office Of Management And Budget (two agencies that helped forge the giant document) say the language does not mean broadcasters will be "taxed" on the AM and FM spec-

"The language is unclear," says the source, "But collecting fees starting with \$300 million and escalating to \$1.5 billion sure makes it seem broadcasters will have to nay un the line Another hint that the adminis-

tration intends to corral broadcasters into the spectrum-fee net is wording in the budget that au-

Washington Roundup...

thority will be granted to the FCC to collect fees "for public resources that the commission gives away free!

NAB officials wonder if that language could be interpreted to in-clude new and old spectrum use. Months of debate on the Hill and grass-roots lobbying by broadcasters await the unwieldy budget document. At the very least, however, broadcasters are certain to be saddled with increased "pay as you go" cost-of-business FCC fees.

AUTOMATIC LICENSE RENEWAL FCC chairman Reed Hundt has proposed the elimination of engthy, expensive comparative

renewal hearings for radio sta-Stations that have not run afoul of major FCC rules would be

granted automatic renewal, although license-challenged stations still would be subject to comparative hearings. However, Hundt also wants the statute of limitations for FCC rule

violations extended from one year to five years. Also on the table: elimination of laws prohibiting gaming (such as casino gambling) ads.

COP TO NIY OWNERSHIP BILLES A source at the NAB says radio board members are "generally thumbs up" in support of a cor munications-act-rewrite draft by Sen. Larry Pressler, R-S.D., that

would eliminate all current radio and TV ownership restrictions. Pressler, chairman of the Senate Commerce Committee, circulated a draft Feb. 1 that would repeal national ownership caps and

rules covering duopolies, one-to-amarket access and lessing and time-brokerage agreements. Unlike radio broadcasters, which already have relaxed ownership caps and leasing arrangements, small-market TV-station owners have voiced fears of con-

centration of control The bill also allows for foreign ownership of telecommunications and media companies and removes cable and telco barriers

The NAB is expected to present Pressler's staff with its own version of the draft by midmonth.
In other news, Pressler is awalting answers from Corporation for Public Broadcasting chairman Henry Cauthen, including one that addresses the lasue of the accalled liberal bias at National Publie Radio

Pressler wants Cauthen to send the "names of NPR staff who have worked at evangelical Christian

radio stations. Pressler and other right-leaning Republicans bope to chop federal funds for public broadcasting. The administration's FY 1995 budget sets aside \$296.6 million

for CPB, a 6% reduction from the previous year. MINORITY CERTIFICATE FAST TRACKED Republicans in the House are

moving quickly on all kinds of legislation, and their fast-paced efforts now include a new attempt to eliminate the FCC's minority taxcertificate program. Rep. Bill Archer, R-Texas, who

feels the program that aids minor (Continued on page 110)



Coloring Book, ID Pix Campaigns Benefit Kids, Community

hies to motorcycle rides to events with an international flair, radio stations of all formats are trying several approaches to belp safeguard the future by bosting promotions geared toward benefiting children.

Here's a quick roundup of some kids-oriented promotions that have

AC WKJY Long Island, N.Y., just finished production of a coloring book titled "Lucky The Duck," after the and hinding of the book as well as the cost of the accompanying crayons. which are being given away at remotes, were provided on trade, and the book's back page was sold to a major drug store chain. The station's only expense was for the artist. The book is part of the station's "Kids Come First" mission, which is designed to educate adults about

ways to help children deal with the

challenges they face and to serve as

raised to help Long Island children The motto the station is using to go with this theme is "Protect Our Children And You'll Protect The Future

Of Long Island." Oldies WCBS-FM New York has been the official radio station of the large-scale annual event, "World Children's Day," for the past two years. The event, which drew 25,000 families last year and is slated for May 6 this year, is held at the World ternational program that began in Ja-

pan many years ago.
WCRS-FM sponsors a section of the festival space and ties in approxi mately four clients, who have their own booths as well. The festival includes events such as karaoke, spin art, a world music stage, and appearances by Sesame Street personalities. The station makes money by tying in the clients. The only prerequisite for the clients is that their advertising

spots must be tagged with a plug for N/T KMOX St. Louis recently participated in the national program "Project KidCare" by teaming with

six Sears stores to have children photographed for safety documents which were given to parents free of charge. Representatives from the National Center For Missing And Exploited

Children also were on hand to educate parents about the steps they take to protect their children, KMOX had approximately 2,628 children photographed.



by Carrie Borzillo

On a lighter note, top 40 KIIS Los Angeles hosted the "Dees Diaper Derby" at the Kids Stuff Festival. The event is named for morning man Rick Dees. Parents line their babies up to see who is the fastest crawler. The grand prize is \$10,000, while the econd-fastest rug rat takes home \$1,000. A baby food manufacturer sponsors the event. Oldies KRTH Los Angeles is gear-

ing up for its second annual "Care For Kids" 28 hour radiation to benefit the L.A. County USC Pediatric Pavilion, which lost its building in the earthquake bere last year. The sta-tion teams with KTLA-TV for crossromotions, and the KTLA morning

show is broadcast live from the event. KRTH also is getting ready for its "Planet Hollywood Ride For Children," in which listeners pay \$50 for the opportunity to ride their Harley Davidsons along with Tom Arnold and Arnold Schwarzenegger to San

Clearing House \$10,000 giveaway, Diego for the opening of the Planet

coods on to the Children's Hosnital Of Orange County and the San Diego Center For Children Listeners also can attend a kick-off breakfast, where

they will receive T-shirts. Like many country stations, KPLX Dallas is participating in the annual St. Jude Children's Hospital radiothon Feb. 24-25. The station will broadcast from four Blockbuster lo-

In addition, as an affiliate of MJI Broadcasting's "Bedtime With Bar-ney" program, KPLX is working out the details of a Barney concert in

IDEA MILL: 'MILE OF MEAT'

Murch

For Valentine's Day WKSS Hartford, Conn., morning man Gary Craig is attempting to create the longest line of the state's bottest men on a highway during rush hour. Female listeners can drive by and vote on their favorite stud. Each vote alifies the listener to attend the Mile Of Meat" party. The "King Beef" with the most votes wins a vacation for two to Nassau, Bahami To celebrate its 20th birthday, WKRO (Q102) Cincinnati is present-

ing "Q102's 20 Years In 20 Days" promotion and is giving away prizes that relate to a particular year from the last two decades. For example, because Elvis Presley died in 1977 and because he loved Las Vegas, Q102's prize package for that year includes a trin for two to Vegas. To win, listeners try to be the 20th caller to guess what's in the prize package.

CJKR Winnipeg, Manitoba, morn-ing man Scruff Connors was suspended with pay for a day and a half for misleading 30 listeners into believing they won tickets and transportation to the Super Bowl in Miami. Instead, upon arriving at the Manitoba airport, the listeners were put onto a bus to go to Miami, Manito to see the game on a restaurant tele-

CJKR PD Morley Calahan says that the station knew what Connors was up to and made sure Connors. never mentioned Florida or flying in the promos for the contest. Neverthess, the lock was briefly suspended after the event to give the station time to review the last two weeks of his show to make sure he didn't violate the rule. Turns out be didn't. As a takeoff of the Publishers

(Continued on page 110)

Format's A Mix At California's KAVA

Small-Town Station Crosses Genres To Get Listeners

Billboard.

OF THE WEEK

BOB WALKER

Assistant Manager

KAVA Burney, Calif.

KAVA BURNEY, CALIF., holds one of the keys to certain radio success—a captive audience. The tiny, 1,000-watt commercial AM station serves a small community in a hillton basin between the considerably

larger Northern California cities of Redding and Susanville. Burney's population is only 3,500, but KAVA assistant manager Bob Walker estimates that the

station's signal reaches a maximum of 20,000 peopl "Depending on the time of day, we can be heard in the edge of Redding," he says.

"We're a real competitor with the cable company up here. Many of our listeners don't even have TV. In the mountains, you can only get three or four other radio stations To maximize listenership, KAVA has not adopted any specific format. The sta-

tion, which is owned by the Oakland, Calif.-based KAVA Broadcasting Co., instead tries to appeal to as many potential listeners as possible by playing a chaotic mix of classic country cuts, rock'n'roll oldies, bluegrass, and Spanish music.

Walker, 42, compares the multigenre format to the Armed Forces Radio Network, which he grew up listening to. "They would have two hours of classical music, then hig band, then a classic radio

druma like 'Lone Ranger,' " says Walker. "I was exposed to lots of different sounds on one station. That's what it's like here, too." From the station's sign-on at 6 a.m. until 8 a.m., "The Uncle Willy Show" opens the program day with rock'n'roll oldies. A half-hour diversion into comedy, classical, or big band

music follows, depending on the whim of the DJ. At 8:30 a m., it's back to rock'n'roll oldies. From 10 a.m.-2 p.m., Miss Kitty plays bluegrass and ountry classics. At 2 p.m., the syndicated "Radio Cafe

Hour" offers country hits direct from Branson, Mo. From 3-7 p.m., the "Ranger Bob Show," hosted by asts a mix of classic and current rock tracks Walker also hosts the unpredictable "Theater Of The Mind." That eelectic program airs from 7-8 p.m. on Monday. Tuesday, and Friday. It showcases full-length albums, classic radio dramas, and best-selling audio books. Walker says "Theater Of The Mind" exposes literary classics for the first time to many mountain dwellers

A recent serialized version of J.R.R. Tolkien's "Lord Of The Rings" trilogy spawned plenty of phone calls from listeners "begging for more," he says.

Spanish-language music programming airs on Wednesday and Thursday from 6-

Finally, the station wraps with a fourhour block of modern country music hosted by Lynn Kenyon.

Although there is no official station slogan. KAVA's air personalities refer to the station on-sir as "the radio station that has just a little something for everyone. All of the on-air personalities are in their first radio jobs, says Walker. "It's the perfect place to perfect your radio skills," he says. "There is a lot of freedom in how each person presents

their show. We pretty much let the DJs program their own show. They can play whatever they want. For his show, Walker usually brings in his personal record collection, which inchicles mek arts such as Tours For Fours

and the Gin Blossoms "I guess the record companies aren't really interested in sending a station our size product," he says. "However, we are such a small town that there is high public recognition for whatever we do. Walker joined the station last October as an air personal-

ity, but soon assumed the title of assistant manager. The station has no MD or PD. "We're such a small station that everyone has to pitch in

and do a bit of everything to keep things running, Walker. "It's a lot of hard work-but, as someone who loves radio, this is like a dream come true." DEETT ATWOVE



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BILLBOARD FEBRUARY 16, 1995 107

Hot Adult Contemporary

Comp	led from a	national	sample of	ARE OUTEONING IN THE STATE AND THE STATE OF
W.	_ ×	2 WASS.	S NO	n a day, 7 days a leash Sungs ranked by number of delections. TITLE ARTIS' LARGE A. MUNISER CONSTRUCTIONS LARGE.
1	2	2	8	* * * NO. 1 * * * TAKE A BOW
(2)	1	1	10	LOVE WILL KEEP US ALIVE EAGLE
(3)	3	3	16	YOU GOTTA BE ◆ DES'REI
(4)	5	6	12	IN THE HOUSE OF STONE AND LIGHT . MARTIN PAGE
5	4	5	22	I'M THE ONLY ONE MELISSA ETHERIDGE
1	6	4	13	THE SWEETEST OAYS ◆ VANESSA WILLIAMS WOOD FOR THE SWEETEST OAYS
0	7	8	19	ALWAYS DON JOY MERCHER 8% 227
3	8	9	10	ON BENDED KNEE BOYZ II MEN BOYZ II MEN
9	9	10	13	HOUSE OF LOVE
(10)	15	20	9	HOLO MY HAND ◆ HOOTIE & THE BLOWFISH ANALYSIS (1997)
11	10	1	25	I'LL MAKE LOVE TO YOU ◆ BOYZ II MEN
(12)	13	15	12	MENTAL PICTURE JON SECADA
(13)	11	11	13	NOTHING LEFT BEHIND US RICHARD MARI
14	12	12	42	IF YOU GO ◆ JON SECAO
15	14	13	39	WILD NIGHT ◆ JOHN MELLENCAME
16	24	37	3	* * * AIRPOWER * * * EVERLASTING LOVE
17	16	18	43	CDME TO MY WINDOW MELISSA ETHERIDGE EURO 456 038
18	19	16	21	TURN THE BEAT AROUND ◆ GLORIA ESTEFAN CRESCENT MINN 775 JGLTPG SQUADTRUE
19	17	19	24	ALL I WANNA DO ♦ SHERYL CROW
20	20	17	26	CIRCLE OF LIFE • ELTON JOHN
21)	22	25	9	SURIYAKI AEXT PLATEAULONDON 657 687/5LAND 4 P M
22	NEV	V Þ	1	* * * HOT SHOT DEBUT * * * YOU GOT IT * * BONNIE RAITI
23	18	14	17	WHEN WE DANCE STING
24	23	23	24	I'LL STANO BY YOU SHE LEHOWWINER BROS ◆ PRETENDERS
25	21	21	20	SECRET MALEPICASHE: 3035/WARNER 8905 MADONNA
26	25	31	6	ALWAYS AND FOREVER • LUTHER VANDROSS LUTHER VANDROSS
27)	27	34	5	LOOK WHAT LOVE HAS OONE PATTY SMYTH
(28)	28	33	4	YOU DON'T KNOW HOW IT FEELS TOM PETTY WARREN BROS INCAD
29	31	27	8	LITTLE BITTY PRETTY ONE + HUEY LEWIS & THE NEWS
30	35		2	HOW DID I GET BY WITHOUT YOU JOHN WAITE
31	30	28	17	ONCE IN A LIFETIME MICHAEL BOLTON
32	26	24	18	PICTURE POSTCAROS FROM L.A.
33	29	26	13	MISSING YOU • STEVE PERRY
34	34	35	25	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS
35	32	29	15	ONLY ONE ROAD CELINE DION
36)	38	40	3	MISHALE ANORU DONALOS MITRO BILLE SEDSGRAPTOL
37	36	32	25	WHISPER YOUR NAME
(38)	39	-	2	I KNOW DIONNE FARRIS
39	37	36	8	ALLISON ROAD ◆ GIN BLOSSOMS
				IF LIMIANTED TO A MELICIA CTUCRIDOS

HOT	ADULT	CONTEMPOR	ARY	RECURREN

1	1	1	3	BUT IT'S ALRIGHT FLEXTRA 645245EG	HUEY LEWIS & THE NEWS
2	2	2	7	LOVE IS ALL AROUNO	◆ WET WET WET
3	3	3	9	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONEBRAXTON
4	4	-	2	LUCKY ONE AAM 0724	◆ AMY GRANT
5	5	4	12	CAN YOU FEEL THE LOVE TONIGHT	
6	6	5	4	PRAYER FOR THE CYING 2TTISHE 181 36 WARNER BROS.	♦ SEAL
7	9	-	14	FOUND OUT ABOUT YOU	 ◆ GIN BLOSSOMS
8	10	7	7	DON'T TURN AROUNG	ACE OF BASE
9	7	6	22	THE SIGN ARISTA 1 2463	◆ ACE OF BASE
10	-	8	10	ANYTIME YOU NEED A FRIEND	◆ MARIAH CAREY

Radio

FALL '94 ARBITRONS

permis	overall aver 195, Arbitron nion of Arbitr					quoted or rep	ruduced wit					
Call	Farmat	33 3		Sn '94	794	Call WATE WATE WATE WATE WATE WATE WATE WAT	Fermat	Fx '93	W '94	Sp '94	Su '94	F)
WILKES	BARRE/SC	RANTON	, PA	12.4	51)	Wate WAGE	ing 63 albert	10	10 2 12 0	114	10.6	
HERZ HEGS HEGT	top 46 SC country	66 E	9 11 9 5 9 5 3 10 0	11	13	WSER-FM WEBS	clines country	43	63	50	98 68 65 48 33 25 26 7	E
TEZK TZMT	cls rock. album	74 6	1 63	65	47	MACE-EM	adult std	35	19	32	48	4
TAK TEKT	adult std top 40	33 3	2 27 4 30	28	1.5	WHEN-AM WENT-FM	N/T elbert	30	40	28	35	1
FEAR HEAR HEAR HEAR HEAR HEAR HEAR HEAR H	album adult sld top 40 N/T N/T	13 4	6 41	41	1.8	WFRG-FM WOLF	country R#8	16	14	-3	26	1
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ESBC	top 40	18 1 18 3 10 1 15 1 19 1	9 15	17	1.7	EMCA EZEL-FM	eldes	42	57	46	51	5.
NYTH NYSR NSBC NOEQ NICK NANC NANC NANC		18 3 10 1 15 . 1 1 19 1.	7 10	11 8	13	EXCE-LM	AC AC	74	52	71	80	5.1
FELM	top 40 oldes	19 1	16	14	121	1255/4281	album	51	57	53	58	4
	0.05¢	12 1	1 '9	8 7	1.0	ETEG	modern	22	12	11	19	11 21 21 21
	UCSON, A	RIZ	(62) 1 14 4 7 10 7 5 10 5 6 2 4 7 8			ENGS	oldes	32	27	36	58 36 19 39 17 31 36 70 12 37	21
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0157	N/7	83 6 67 6	62	69	ij	COCS	Sparish		24	12	12	21
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UTE ICHIB/BCB2	top 43/kythm prostry	30 2: 28 1	1 25	28	11	WINE FM	XVILLE,	TEN	N	17	Q) 24.8	28.7
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UEW	Spamsh modern Spamsh	17 1	1 1	12	13	WITE-AM	R/T aldres	45	77	84	76	5.0
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HET HETH HER HEE	AC country	20 3 26 3 13 1 12 1 20 2 20 3	121 98 6 K3 6 S1 6 6 0 7 14 7 6 1 8 4 3 8 4 4 8 4 3 8 4 4 8 4 4 4 8 4 4 4 8 4 4 4 8 4 4 6 8	21	12	KOTE-FM	country adult slid	20	3.2	-	2.8	25
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BCI	COUNTY	3, MIC	103	11	12	ELZM-LM	AC .	77	89	98	86	11
ero.	aftern	68 8	82	#1	В	KOFE	country sides N/T	57	32	51	36	*
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927 627	Spanish Spanish	30 3	28	38	11	WARM-FM	els rock AC B/T	20	19	15	16	24 25 25 25 21 11 11 11 11 11
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148 C48	country	- 5	51	52	56	MARCE MARCE MEMA MEMATINE MEMA	RBE anut adult std	26	27	29	22	3.3
TEOD	aides AC	= #	51	54	47	WILE WICE	religious	1.2	18 14	1.5	6	11
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DAL DAL		= 31	24	8358892-48204824510	11	W100	consult	18	14	11	16	1.3
284 137	sports adult std	- 11 - 31 - 21 - 21	22	32	17	SAI	RASOTA	FIA	-4	78)	
ILTT THEFT	medam AC R/T	- 21	36	25	15	WS#2 WRZ	eides top 83/thythra	21	Ξ	45	Ξ	1
PERMIT	adult alt classical	= 1	14	10	7.5 7.8 8.5 5.7 5.7 5.8 4.7 4.8 2.3 2.8 2.7 2.8 2.7 2.8 2.7 2.8 2.7 2.8 2.7 2.8 2.7 2.8 2.8 2.8 2.8 2.8 2.8 2.8 2.8 2.8 2.8	WELL WELL WELL WELL WELL	country N/I AC	58	Ξ	50	Ξ	58 45 45 12 12 13 14 14 14 14 14 14 14 14 14 14 14 14 14
MIS	album tes 45/methes	16 16	14	10	11	WHEN !		21 46 58 42 38 37	Ξ	50 44 37 23 35 35 14 22	=	15
S)	RACUSE,	N.Y	(68 126 100)		MENO-FM MCOF WSUN	ing 40 miles N/1	27 53 21 18 42	Ξ	35	Ξ	15

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	Format		W 194			
IBL-AN-FM ME-FM	adult std AC AC	13	Ξ	26 16	Ξ	

-						_
WGSL-AM-FM	adult std	13	_	26	_	1
MINE-FM	AC	26	_	-16	-	1
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WHIT-ME FR		2.0	-	21	-	- N
NOTE FM	country	17	man	14	_	1.
WAME	R/T	17	-	13		1
C	OASTAL	N.C	-	79)		
WRRS-AM-FW	country	21.6	20 2	21.3	17.5	12
	RAA	15.1	17.5	15.2	17.7	12.
MELT-LM	albem	6.5	73	83	5.4	5
MOLX	AC	3.3	43	56	54	4
WRIT	tee 40	30	42	41	45	44
WEDG/WELL	olders	38	39	53	4.5	2

MOLX	AC	33	43	56	54			
MRHT	tee 40	30	42	41	45			
WEDG/WELL	oldes	38	39	53	4.5			
WHEE-FM	oldara	4.3	2.2	31	3.0			
	album	22	27	43	3.0			
WFIA	REG adult	- 1	1.9	14	18			
WZRS	AGE SIGN				10			
	AC Std	23	1.3	10	3.5			
WINE WILS-AM	oldes	2.7	1.2	12	1.9			
WYLS-AM	returness.	11	1.4	13	. ,			
WING	country	26	3.8	19	6.			
WIEF WINC WESC	country IL/T AC	- ;		- 6	27			
WINC	AG	16	- 4	- 8	1.1			
WESC	country	14	16	13	10			
LITTLE ROCK, ARK.—(80)								
	Citative City	316	100	16.0	100			
	UAD	13.5	177	11 4	11.7			
ERME, SM. CH	AC.	20	7.1	.,,	77			
EBUE AM-FIL	albert	11	60	47	21			
6505	country	11	14	- 22	5.4			









per	AC.	35	-	1.9
DOCT-AM-FM	AC			- 3
CALL	cls rack	16	_	16
EWOR	modern	11	_	1.1
ITTLE/TOTAL	tap 48/thythm	-	-	15
	OBILE,	A 1 A	_//	151
	RRE	10.9	2.6	15.3
WEST-AM-FM	COURTY	10.4	158	133
MARK FM	teo 40	6.3	23	123
MEME	country	46	77	61
WWGO	older B&E odult	5.4	56	6.8
MCCI	SAE oduž		31	68
WITH		75 51	9.1	5.5
WMIC	AC	51	56	44
MEGE	848	57	46	35
MAYR	pides	7	- 4	-
WATE WILLIAM	coverr	47	50	49
	aban	34	44	1.9
MMES	AC	2.0	13	1.0
MARK				

F IT HADN'T BEEN for decisive action, "Plowed" by Detroit's Sponge, which moves to No. 17 on the Modern Rock Tracks chart, might have gotten lost in the shuffle.

"I mean it's almost like a miracle we even recorded the tune," says the band's lead singer and lyricist, Vinnie. (Just Vinnie.) "Because actually, I ended up putting it together on a Sunday morning, and we went and rehearsed it Sunday afternoon. And I was like, 'Man, let's just go cut this tune.'

"We've got a buddy with a studio [located] below Ann Arbor [Mich.] and he had some free time. As a matter of fact, the bass player couldn't make the session, but we were like, 'Aw, we'll cut it anyway,' you know, And it's weird that just at the spur of the moment ... We go through tunes so fast, had we not maybe recorded that

Billboard.

day we may not have ever recorded the thing. Actually, it was something we just used for a demo. We weren't even recording the record at that time. We were just knocking through tunes. When we got done with it, I was like, 'Man, way cool.' It was like my song of the



week. I'd drive around in a car and play it." At first listen, "Plowed" seems to be as dark as they come; "Say a prayer for me/I'm buried by the sound/In

a world of human wreckage." But Vinnie insists that optimism can be mined from the song. "The initial idea was, 'Wow, man, world of human wreckage,' and all this shit like crumbling around you and being able to main-tain against that. But it's just stuff every one of us comes across every day of our lives. The tune talks about coming across these adversities and you just kind of tear through the shit and don't let the adversities get the best of you

- BY ERIC BOEHLERT

You can watch the news and read the paper and just from what the media feeds you, for God's sakes, you can interpret it like the world is going to hell.

"And in fact if it really was that bad, you couldn't walk down the street or go to the store. It'd be complete anarchy. ['Plowed'] is definitely written from the side of, 'Hang in there, babe."

Billboard.

TRACK TITLE

FOR WEEK ENDING FEBRUARY 18, 1995

ARTIST

FOR WEEK ENDING FEBRUARY 18, 1995 Album Rock Tracke

THE MODERN AGE

П	Ш	ш		HUCK Harva	YM
×	, XM	WKS.	WKS.	TRACK TITLE	ARTIST
①	1	2	11	* * * No. 1 * * BETTER MAN **** No. 1 * *	* Is if No 1 PEARL JAM EFE
2	2	1	6	DON'T TELL ME (WHAT LOVE CAN DO)	◆ VAN HALEN WARNER BROS
3	4	5	11	YOU WRECK ME	◆ TOM PETTY WARNER BROS
1	3	3	11	WHEN I COME AROUND	◆ GREEN DAY ALM/SEPRISE
5	5	4	12	BANG AND BLAME BOASTER	◆ R.E M. WARNER BROS
€	6	6	10	BRIDGE FROMISED LAND	◆ QUEENSRYCHE EM
1	7	15	4	"THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
(1)	10	11	4	AMORICA	THE BLACK CROWES AMERICAN REPRISE
9	14	17	8	GOT ME WRONG *CLERKS' SOUNDTRACK	ALICE IN CHAINS COLUMBA
10	12	20	4	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MINOS VIPION
11	8	9	9	UNGLUEO ST	ONE TEMPLE PILOTS
12	9	7	27	PURPLE	ONE TEMPLE PILOTS ATLANTIC
13	11	8	10	THANK YOU MO QUARTER, MANY PAGE & ROBERT PLANT (UNLEGGE)	SE & ROBERT PLANT
14)	16	18	9	LET HER CRY CHACKED REAR VIEW → HOOT	TE & THE BLOWFISH
15)	19	22	4	THE MAN WHO SOLD THE WORLD MY SINELUGGED IN NEW YORK	 NIRVANA BGGGEFFEN
16	18	23	4	WALK ON WATER	 AEROSMITH GEFFEN
17	13	13	16	MY WAVE SUPERUMANOWN	◆ SOUNDGARDEN
18	17	12	22	I ALONE THROWING COPPER	◆ LIVE RADIOACTIVE MCA
19	15	10	16	YOU DON'T KNOW HOW IT FEELS	◆ TOM PETTY WARNER HIPCS
				* * * AIRPOWER *	
20	27	=	2	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE MICA
_	_	=		LIGHTNING CRASHES THROWING COPPER * * AIRPOWER *	RADIOACTS/EMICA
2021	27	_	2	LIGHTNING CRASHES THROWING COPPER * * * AIRPOWER * EVERYTHING ZEN SOTTEN STORT	◆ LIVE RADIOACTIVEMCA ★ ★ ◆ BUSH TRALMA, WITERSCOPE
_	_	25		LIGHTNING CRASHES INFONMAL COPPOS * * * AIRPOWER * EVERYTHING ZEN SATIEN STOKE PLOWED DOTTING PARATA	BUSH TRUMAWITESCOM SPONGE WOON
2	28	25 16	2	LIGHTNING CRASHES THEOTOMIC COPPER * * AIRPOWER * EVERYTHING ZEN SOTTEM SONE PLOWER BOTTOMIC POMAIA. SELF ESTEEM MANGH	SPONGE WORK OFFSPRISH OFFSPRISH OFFSPRISH OFFSPRISH
21)	28		2	LIGHTHING CRASHES THEORYMIC COMPA * * * AIRPOWER * EVERYTHING ZEN EXTENS ASSET PLOWED PLOWE	BUSH TRU,MAYUTESCOPE SPONGE OFFSPRING PLANA THE STONE ROSES GEFFIN
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Modern Rock Tracks

1	1	1	12	* * * NO. 1 * * * WHEN I COME AROUND 7 works at No. 1 * GREEN DA AMARIPME
2	3	4	9	LOVE SPREADS THE STONE ROSE SECOND COMING EFFE
3	4	3	7	LIVE FOREVER OASI DEENTLY MAYER
(4)	6	5	11	EVERYTHING ZEN SINTERN STONE TRAUJMAINTERSCOP
5	2	2	12	BETTER MAN PEARL JAP
(6)	5	6	10	SOUR TIMES PORTISHEAU OWN GO DECEMENTUM OF DECEMENT OF THE PROPERTY OF THE
(7)	9	13	4	LIGHTNING CRASHES ◆ LIV DIRECTOR RECORD
8	7	7	13	GOTTA GET AWAY
(3)	15	16	7	THE MAN WHO SOLD THE WORLD NIRVAN MTV UNRUGGED IN NEW IGEN DOCISEFFE
10	10	17	5	STRONG ENOUGH SHERYL CROW THESTAY NIGHT MISSE CLOSE AM
11	12	11	7	ODE TO MY FAMILY THE CRANBERRIE MO NEED TO ANGLE SOUN
12	11	10	5	SHE'S A RIVER SOON NEWS FROM THE NEXT WORLD SHE'S A RIVER SIMPLE MINO VERSO VERSO SIMPLE MINO VERSO
(13)	14	15	11	COROUROY PEARL JAN
14	8	8	16	BUOOY HOLLY WEZZE WEZZE WEZZE WEZZE
(15)	18	20	5	HERE & NOW ◆ LETTERS TO CLE MELROSE PLACE THE MUSIC CLE CLE CLE CLE CLE CLE CLE C
(16)	17	18	8	UNGLUED STONE TEMPLE PILOT
	_			* * * AIRPOWER * * *
1	23	36	3	PLOWED SPONG
				* * * AIRPOWER * * *
13	21	29	3	GEL ◆ COLLECTIVE SOUNT THE JETRY BOYS' SOUNDTRACK ATURNT
19	16	12	11	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART THE FLAMING LIP WARNER BROW WARNER BROW
	13	9	13	BANG AND BLAME ♦ R.E.N
20	1.3	3	40	MONSTER WARNER BPD
20	20	23	4	NUMBER ONE BLIND VERVICA SAL
-	_	-	_	NUMBER ONE BLINO AMERICAN THICHS BRIGHT YELLOW GUN VERUCA SAL MINITY FRESHOLDESTRE THROWING MUSE
(21)	20	23	4	NUMBER ONE BLINO VERUCA SAL AMERICAN THICHS MINITY FRESHOGGISE FFE
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1995 Billy



Week of Jennery 29, 1995

(2) The Sweetest Days / Venezas Wilhards (D Creen / TLC

@ Michala / Andre Danable ® Best Of My Love / C.J. Lewis ® If I Only Knew / Tom Jones

O Dreem Away / Bebylace & Lisa Stansheld ® Take A Bow / Modonne @ Sukwalo / 4 PM.

(9) Sunny Day / Beha Mer () Sha's A River / Simple Minds

@ Sure / Take That (3 When We Dance / Sting () Here To Stay / Pat Methery Screen

@ Whatever / Gasis @ Trouble / Shempoo

O Sweet Love / Sendy Reed (9 Here Comes The Hotstapper / Ini Kemoze (B) Con't Stop I man' You / Van Heten

@ Shame / Zhane O Be Heppy / Mery J. Bligs © I'll Go On My Way / The Beatles

Chin Vin En Bres / Nadans Make It Easy On Yourself / Amer (9) Jazz in The House / Count Bonz

@ Delicious / Shampoo @ Get Over It / Engine @ If You Want / Lucions

@ Ode To My Family / Cranbernes ⊕ Biggest Part Of Me / Take 6 O I Know / Dicrove Farms

© Kisekine Chikyy / Keisuke Kuweta & Mr Children

@ U Will Know / B M U (Bleck Men Unted) Warting For You / Think Twice (i) Luces With The Lid Off / Luces

@ Free/Sail On / Chante Moore (C) I'll Make Love To You / Boyz II Men 1 Will Always Love You / Take 6

69 At I Wasse Co / Shary Crow ⊕ You Are So Beautiful / Kenny Rogers

C Bassey / Marcha Varbite @ Turn The Beat Around /

Giona Estatan On A Bus To St. Cloud / Trishs Yearwood (ii) It Should House Bases Van J

Obstance States Space Cowboy / Jamiroquei

 Whata Mouse / Moree Mouse @ Ticket To Heaven / Lies Nitonen

@ Dancing In The Moonlight / Bake Man @ At It Takes / Henne Bool

Selections can be heard on "Pioneer Tokio Hot 100" overy Sunday 1 PM-5 PM on

FM JAPAN / 81.3 FM in TOKYO



FALL '94 ARBITRONS

Call	Format	Fa '93			20 '94	
WXEE	N/1	7.5	_	12.1	Ξ	12.3
	100 49	10.4	_	98	_	
		44	_	48	=	
WKES-FM	AC	12 6	_	8.5	_	7.1
NE.BC		7.9	_	6.1	_	7.6
WECE.	AC AC	6.4	_	81	-	5.6
	AC	11	_	44	-	6.1
	adult std	21	-	36	_	
MESW	14/7	1.6	=	14	=	2.1
NSON NGIT	edult std	2.5	_	27	_	1.7
WEST	reference	16	-	7	_	Li
	modern	1.2	_	11	_	1.4
	cl's ruck	_	_	-	_	1.5
METE	eldes		-	-	-	1.5
W	ICHITA.	KAN.	_	87		
RFQI-FM	COUNTY			10.5	86	11.0
EX 1.0	top 43	113	122	94	100	18.2
1255-FM	country	12.5	102	120	107	16.0
MEYE MAZZ		5.0	5.9	7.0	51	7.5
88.22	abon	4.4	59	7.6	61	8.7
ELSS.	AC N/I	63	49	6.6	69	8.2
ENSS	N/I	6.0	48	43	40	6.9
EF-Q1-AM	COUNTRY	57	66	65	56	5.4
RICT	eben	57 75	74	75	66	4.7
REEZ	4454	35	33	55	43	4.2

RSFIF

EQ22 FM EXAC FM EXAC FM EXAC FM EXEC F

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- 19	KADO KZZU BKF8	adult std tap 40	4.7	42	44	5.7
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- 44	EXIT-AM	Country AC N/T N/T	113 51 45 54	96 57 52 34 34	92 26 51 34	6.5
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WINZ-F	M album	3.3	_	30		6.6
MEGS	oldies	31	-	35	-	1.8
MMEY-	M country	22	-	14	_	1.3
WILDS-A	M NT	7	-		-	1.0
F	ORT WAY	NE. IN	D	-(9	4)	
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METO	AC COUNTY	NE, IN	D	112	4)	11
WETO MAD WINE.	AC Country	NE, IN	D	(9	4)	ii
MAJE MAJE MONG-I	M country AM country AM-FM oldes	NE, IN	D	(9	4)	8.1 8.8 8.8 7.4
WETO MAD WINE.	AC Country	NE, IN	D	922367	4)	8.1 8.8 8.8 7.4 7.2
WETO WARE WOME- WETE WOOD	M country AM country AM-FM oldes	NE, IN	D	9224782	1	8.8 8.8 7.4 7.2 6.8
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MELBOURNE, ELA.

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WHITE	top 40 albem N/T	66 56 46 34 43 79
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Radio Gets A 'Green' Thumbing Guide

NEW YORK-Nashville-based Professional Deak References has just published the fourth edition of "The Green Book Of Songs By Subject: The Thematic Guide To Popular Music" by industry veteran Jeff Green. The 744-page book is a handy reference guide for stations and networks, particularly in putting together thematic and specialty programming.

It classifies more than 21,000 songs by more than 7,000 artists of all formats into more than 800 thematic categories. The listing for "money." for example, includes songs ranging from Doug Stone's

"Addicted To A Dollar" to the Beatles' "Baby You're A Rich Man. The new edition includes more than 7,000 additional song titles. The paperback edition is \$49.95. The hard cover version is \$64.95. Green is currently senior director/strategic marketing at the

Country Music Assn.

WASHINGTON ROUNDUP (Continued from page 106)

ity entrance into the ownership mar ketnlace has become too broad and unfair, is lesping beyond the usual unhurried process of introducing legislation and then holding hearings weeks or months later. Armed with Republican majority votes in committee, Archer plans to gather a bill markup vote to pass the legisla-tion within days of its Feb. 8 introduction "The hill could be out of subcom

mittee easily by Feb. I5 and proba-bly aconer," says one industry in-sider.

NO REVIEW OF WMAQ CONTEST The ECC has denied a poview of a 1992 investigation into a "Grand Slam Sweepstakes" contest by Group W's WMAQ Chicago.

The commission initially tossed out the complaint, telling complainant Phillip Goldberg that there was insufficient evidence supporting an allegation that information aired regarding the nature of the prize to be

awarded included false or misleading facts." It dismissed the review request on the same grounds.

EMI REVENUES STRONG FOR NORTH AMERICA (Continued from page 6)

The company describes EMI Records Group North America as having delivered a strong performance with sales growth driven by thirdquarter releases from the Beatles, rooks, Frank Sinatra, Bob Seger, Megadeth, and Queensryche. Fur ther contributions were made by continuing sales of the Benedictine Monks' "Chant," the Beastie Boys, Bonnie Raitt, and Jon Secada.

The company notes an "excellent performance" in the U.K., where EMI acts have received 18 nominations for this month's Brit Awards

On the European continent, success was driven by the international releases from the Beatles, Queen, and Pink Floyd and domestic acts E.A.V. and Roxette.

Virgin's international success was driven by Smashing Pumpkins and Scarface, with contributions to its U.K. performance from UB40, continuing Rolling Stones sales, and its mpilation projects.
EMI Music says music publishing

also reported record results for the nine-month period, driven by strong mechanical receipts from North America and Brazil The HMV retail chain increased its

sales by 21.8 percent to \$579 million in the nine months, with profits doubling to \$22 million. The company says of HMV, "All markets enjoyed increased profitability, with particularly strong trading in Canada, U.K., and Ireland. HMV Japan continues to excel, with both sales and profit ahead of expectations."

HMV opened 11 new stores in the final quarter of 1994 to bring its worldwide total to 200.

In North America, the EMI Music report shows awareness of reaction to the retirement of Liberty Records president Jimmy Bowen, and its McDonald's promotion. A statement from Jim Fifield, pres-

ident/CEO of EMI Music Worldwide. says, "We're very pleased with our results so far this year. A significant factor has been the improved performance of EMI Records Group North America under Charles Koppelman, where several labels, includ-ing Capitol, Liberty, Angel, EMI Latin, and EMI Canada, are having excellent years.

The exchange rate used in this story is \$1.54 to the pound sterling.

PROMOTIONS AND MARKETING (Continued from page 107)

WASH.-(91)

asked listeners to "subscribe" to the station for a year and will take its show live to the lucky winner's house to present him or her with a \$1,000

SPOKANE,

In the "how desperate can a pro-motion person get" file, Mausoleum Records will donate one can of food for every reported add through February to various radio-trade publications (excluding Billboard and Airplay Monitor). For every 10point jump on those magazines' radio charts, the label will donate an additional 100 cans of food. The Mausoleum acts involved are Wicked Maraya, Groovezilla, Reign, Wrekking Machine, Crucifivion, and Bobby Kimball, The food will be donated to the City Harvest food bank in New York. In a similar vein, under a press-elease headline that read "CFOX

Listeners Just Say No To Bon Jovi," PolyGram promotion rep Ken Ashdown locked himself to a

parking meter outside of the Van-

WFLZ Tampa, Fla.'s morning team couver station to protest the programming department's decision not to air Bon Jovi's latest single, "Someday I'll Be Saturday Night. In response, CFOX invited

Ashdown to come inside and lock himself to a railing instead for his safety and comfort, then went on the air to ask listeners if the station should change its mind about the song. The answer was "no." Not getting the hint, Ashdown decided to stay chained for more than 24 hours and even received a call from Jon Bon Joyl himself. The station still didn't cave in

KKBT (the Beat) Los Angeles is celebrating Black History Month by asking listeners to write a paragraph about the African-American they most admire. The author of the best entry will receive \$92 (to coincide with the station's frequency, 92.3) and the opportunity to record the entry for broadcast on the Beat in February. To celebrate the first anniver-

sary of WQHT (Hot 97) New York

morning team Ed Lover, Doctor Dre, and Lisa G. Dre and Lover will perform live at the Paramount Theater on Feb. 21. Comedians Tommy Davidson ("In Living Color"), Chris Rock ("Ssturday Night Live"), and Adele Givens ("Def Comedy Jam") will be featured in the show.

Dennis Constantine Broadcast Consulting is working on a benefit concert for California flood victims with client station KRSH Sants Rosa, Calif., hosting the event. The oncert is set for early April.

KIIS Los Angeles morning sidekick and midday jock Ellen K. will bare all in an upcoming issue of Playboy as part of the magazine's "Women In Radio" issue.

As if we're all not sick of O.J. Simpson news already, here's some more: Judge Lance Ito has been plugging KYSR Los Angeles to the jurors and alternates in the case by giving out in the courtroom the station's information number for weather and traffic reports

PRO-MOTIONS

Kathy Bernard joins KLOU St. Louis as promotion director, replacing Mary Kelly, who exited. Bernard was marketing director for Lutheran Hour Ministries, which produces and distributes radio programs. Cincinnati-based Direct Market-

ing adds three new staffers. Former WEMP/WMYX/WEZW Milwaukee president/GM Craig Hodgson joins as GM, former Fairwest Direct director of sales development Samuel James is now di rector of interactive sales and marketing, and Daniel Peck comes on board as director of analysis and planning. Hot 97 New York retail market-

ing specialist Louanne Haley adds those duties at crosstown sister station WRKS. Carey Walker is upped from as-

sistant promotion director to promotion director at CKRU/CKWF Peterborough, Ontario, replacing Tabitha Blake

1994 Radio Advertising Revenues Break newsline

FINAL RADIO ADVERTISING revenue figures for 1994 are in, and the news is very good. Thanks to a 11.3% growth rate over 1993, radio advertising revenues hit \$10.7 billion last year, up from \$9.57 billion in 1993, according to the Radio Advertising Bureau. This represents the industry's fastest ad revenue growth

rate since 1985. Not only was 1994 the first year ever to break the \$10 billion barrier for total radio advertising, it also was the first year that radio ad revenue totaled more than \$1 million in a sin-

gle month (May), National spot revenue grew 14.8% last year, the biggest increase in that

category in more than 50 years, according to the RAB. Local advertising was up 11.2% in 1994, compared the previous year. Less sensational were radio net-

work revenue figures, which ended the year just 1% ahead of 1993's to-

PROGRAMMING: NEW WYLO PD

WOUE-FM New Orleans APD/ midday host LeBron Joseph joins crosstown WYLD-FM as PD/midday bost. He replaces former PD Skip Dillard, who is now at WMXD Detroit. At WQUE, overnight host Uptown Angela moves to middays. Matthew Zucker has been upped

from executive producer to PD at WWDB Philadelphia. He replaces David Rimmer, now with SW Net-Jorge Antonelli is promoted from morning man to PD at Spanish

WTEL Philadelphia. Former WIYY (98 Rock) MD John Knapp joins WYSR Hartford, Conn., as PD, replacing Steve Weirsman, now at WBUF Buffalo, N.Y. Knapp was most recently with 550

KSZZ (formerly KHTX-AM) Riverside, Calif., signs back on the air with a full-service Spanish format.
PD Alexa Tobin leaves WEQX WBRU Providence, R.I. Tobin, who worked at WBRU as a Brown University student in the '80s, replaces the exiting Mike Osborne. At WEQX, MD Gary Schoenwetter is acting PD. GM Brooks Brown is accepting T&Rs.

works' "Adult Choice" AC format for

sold by Curtis Sigmon to Jefferson

Pilot Communications, owner of

nearby WBT-AM-FM Charlotte,

WBZK is set to simulcast WBT-

Puerto Rico, signs on at 92.9, pro-

CIDC Toronto flips from AC to top 40/rhythm as "Hot 103.5." Twenty-

year dance music industry veteran

Randy Brill has been named MD.

He previously consulted CING "En-

Syndicated WFBQ Indianapolis

orning men Bob Kevoian and Tom

Griswold pick up new affiliate WNDU-AM South Bend, Ind., which

flips to Westwood One's '70s format

WIBC Indianapolis has signed a

new, three-year deal for continued

broadcast rights to the Indianapolis

KNCY-FM Nebraska City, Neb.

boosts its power from 3,000 to

100,000 watts and now covers both

Lincoln, Neb., and Omaha, Neb. The

NETWORK NEWS: JUST KOZ

end of Feb. 18-19 with affiliates in 48

of the top 100 markets. As previously announced, the two-hour adult alter-

native show will be bosted by jazz

saxophonist Dave Koz. Affiliates in-

clude KTWV Los Angeles and KOAI

been laid off in various departments,

Westwood with Unistar Radio Net-

works. In unrelated news, Rob

Tonkin has resigned his position as

inates with the Orange and Fi-

PEOPLE: KING OF KNIX

mornings. KJUG Visalia, Calif.,

morning host Dave Daniels joins KNIX for afternoons. Former KNIX

KNIX Phoenix afternoon host

Six Westwood One staffers have

result of last year's merger of

SW Networks will launch its latest how, "Personal Notes," the week-

gramming tropical Spanish.

ergy 108" Hamilton, Ontario.

from mainstream oldies.

Colts.

New outlet WYQE San Juan.

AM's N/T format

for an undisclosed price.

WBZK-FM Chester, S.C., is being

WGUL's adult standards format.

Oldies WSTF Jacksonville, Fla., flips to adult standards as "Smooth Jazz" WFSJ. Hank Dole remains station manager/PD WQBJ/WQBK-FM Albany, N.Y.,



by Phyllis Stark with reporting by Eric Boehlert and Brett Atwood

rock-leaning, current-based album rock format with the new handle "the Edge." Jacobs Media is consulting. PD Joe Sussman is replaced by former WRNR-FM Baltimore PD

Ron Bowen Andrew Paul joins sports talk KRZY Albuquerque, N.M., as PD. He previously was APD at similarly formatted XTRA-AM San Diego.

WWWZ (Z93) Charleston, S.C. PD George Hamilton is out, GM Cliff Fletcher is handling those duties while he looks for a replacement Also, local sister station WMGL, which programs ABC Radio Net-"the Touch" format, will be going live in mornings and afternoons and is looking for air personalities. Send T&Rs to Fletcher.

WBSB Dade City, Fla., is being sold by David Zeplowitz to Carl Marcocci, owner of nearby WGUL-AM-FM Tampa, Fla., for \$1 milli

WW1's senior director of artist rela-Albany, N.Y., for the same duties at WBSB drops Jones Satellite Nettions and entertainment marketing. CBS Radio Networks and Host Communications have joined forces again on a three-year venture to develop and broadcast college football programming for a national radio audience. Beginning in August, affiliates will be offered an afternoon and an evening game each Saturday during the package's 13-week run, which esta bowls. Host also will produce weekly game actualities and highlights for affiliates. CBS and Host already jointly syndicate a NCAA basketball package. George King is upped to the newly created APD slot and shifts to late

Land of 10,000 Guitars. Clean/Restless recording group Plara hangs with KEGE olis staffers, Pictured, from left, are Ed Ackerson, Polara: Keith Moran, Restless promotion; Scott Lief, KEGE promotions. Back row, from left, are Jennifer Jurgens, Polara; Greg Marella, KEGE promotions; Matt Wilson, Polara; Matt Hansen, KEGE jock: Jason Orris, Polara

RON STONE has been named GM at K.J.O-AM-FM Minnespolis, replacing Tom Tucker. Stone formerly was GM at WDCG/WZZU Raleigh, N.C.

KEVIN O'BRIEN is upped from sales manager to the newly created station manager position at KJYK/KKLD/KKHG Tucson, Ariz.

MARK O'NEILL has been named VP, sales, for Media Marketing Technologies. That company, owned by Arbitron parent company Ceridian Corp. and operatg under the Arbitron umbrella, was formed by Ceridian's recent acquisition of MediaMAPS International (Billboard, Jan. 21). O'Neill previously was Arbitron's Eastern division manager, radio station sales.

ROGER DODSON joins the Radio Advertising Bureau as VP/training. He previously was president of Radio One Broadcasting.

STEVE MANKE has been named GM of KOWL/KRLT Lake Tahoe, Calif. He

STATION SALES: KDWB Minneapolis from Midcontinent Media Inc. to Chancellor Broadcasting, owner of crosstown KTCJ/KTCZ, for \$22 million (Chancellor begins operating the station immediately under a local marketing agreenent and has retained KDWB VP/GM Mare Kalman); WFGM Morgantown, W.Va., from the Dailey Corp. to Fantasia Broadcasting, owner of crosstown WMMN-AM-FM, for \$1.2 million; KMCK Fayetteville, Ark., from Tate Communications to Hochman Communications, for \$800,000.

AMERICAN RADIO SYSTEMS is purchasing WKGR West Palm Beach, Fla., from Amaturo Group Ltd. for \$19 million. ARS owns crosstown WBZT/WIRK. In addition, ARS has agreed to purchase Amaturo's WPBZ West Palm Beach for \$10 million and will spin that station off to a third-party buyer.

station, which also changed calls to morning man Bryan Jones recently KNBQ, programs Westwood One's "Adult Rock and Roll" format. moved to crosstown XHRM (Billhoard, Feb. 11).

XHTZ San Diego afternoon jock Nick Monroe will exit the station at the end of March. No replacement has been named.

Ted Leitner, morning sports re-porter at KFMB-AM San Diego, adds afternoon hosting duties. His show will air weekdays from 3-5 p.m. In the wake of night jock Balta-zar's departure for WJMN Boston, WQHT (Hot 97) New York switches from three-hour to four-hour jock

shifts. Angie Martinez moves from middays to nights. Wendy Williams, who had been hosting the 4-7 p.m. shift, is now on from 2-6 p.m. Former WJLB Detroit night lock

Tre' Black joins KKBT (the Beat) Los Angeles for that shift, replacing Evan Luck who exits At W.H.R. former WJMH (102 Jamz) Greensboro, N.C., night joek Da Bushman replaces Black. WXXL Orlando, Fla., night jock

Just Plain Mark joins KRQT Hor ton for mornings (not WXXL PD Adam Cook, as reported elsewhere). He replaces Mark Kessler. Ken Fusion from KNNC Austin, Texas, joins KRQT for evenings. At WXXL, late-night jock Kid Cruz moves to nights. Cook is looking for a new latenighter and wants T& Ra

KBXX Houston afternoon host Rudy V and Mad Hatter, night lock at local sister station KMJQ, swap

Paul Miraldi, marketing manager at Shamrock Broadcasting's KEEY (K102) Minneapolis, has been nam marketing director at sister stations KNEW/KSAN San Francisco.

late-morning host Dave Crosler re-Paula Fuller joins WZPT Pittsburgh as news and public affairs dias for swing shift duties. XTRA-FM (91X) San Diego berector. She previously was morning news anchor at crosstown WRRK. comes the latest affiliate of the syndicated Howard Stern morning show WNUC Buffalo, N.Y., moves beginning Monday (18). Former 91X some of its air shifts off Westwood

One's country format in favor of local jocks. Carol Williams, from crosstown WYRK, takes over mornwbile Buddy Shula, from WVOR-FM Rochester, N.Y., handles nights.

WOW-FM Omaha, Neb., ups Shari Stone from part time to mid-

Former WJLM Roanoke, Va., PD Blair Carter joins crosstown WJJS/ WJJX as production director and air nersonality.

Former WQXR New York associte MD Dorothy Kauffman joins BMG Direct as senior manager, classical A&R.

Assistance in preparing this column was provided by Carrie Borzillo in Los Angeles.

New Networks To Offer Latin Music

NEW YORK-Heftel Broadcast Corp. is launching two new networks this spring and plans to provide affiliates with Tejano and regional Mexican music pro-

The Las Vegas-based company hopes to sign affiliates both in the U.S. and Mexico for the "Hot Tejano Hits" and "Exitos Heftel's KICI-AM-FM Dallas

will be the flagship of the Tejano format, and local sister station KMRT will originate the regional Mexican programming.
In addition to KICI, two other
Heftel-owned FM stations in the Dallas area, KDZR and KCYT, are already simulcasting "Hot Tejano Hits." DUVI I IC OPADE

BULLBOARD FERRUARY IS 1995

'NEW JERSEY DRIVE' FUELS TWO TOMMY BOY SOUNDTRACKS

Total, Undacova, Sabelle, and Frankie Beverly & Maze (one of two classics, "Before I Let Go"); and reg-

gae chatter Blak Panta.
Volume 2 aims itself more squarely at the New York underground. Its lineup includes Smif N Wessun with Black Moon, Mad Lion, Oc. featuring Organized Konfusion, Flip Squad All Stars, Jeru The Damaja, E. Bros, and Blz Markie, who is represented with the other old-school favorite.

Top 40 Airplay.

Top 40/Majastream

* * NO. 1 * *

TITLE ARTIST (LABOLIDISTINGUTING LABOLI)

15 ON BENDED KNEE

D 3 10 TAKE A BOW

5 17 HOLD MY HAND HOOFIE & THE REOWERSH (ATLANTIC)

7 7 15 SUKTYAKI 1 7 15 4 P M INEXT PLATEAULONDONISLAND

9 6 15 HERE COMES THE HOTSTEPPER

B 9 11 YOU DON'T KNOW NOW IT FEELS

11 10 13 THE RHYTHM OF THE NIGHT

(IZ) 16 4 I KNOW DIOME FARRIS ICCLUMENO

15 14 EVERY DAY OF THE WEEK

15 12 26 TM THE ONLY ONE

TE 19 3 IF I WANTED TO MELISSA ETHEROGE ISLAND

21 21 11 MISHALE ANDRU DONALDS IMETRO BLUE/CAPITOLI

18 13 7 BANG AND BLAME

ID 18 4 STRONG ENOUGH

TED 17 7 BUDDY HOLLY WEEZER IDSCRIPTION (20) 25 4 SETTER MAN PEARL AM LEPCI

22 20 17 YOU WANT THIS LAND LINE WAS THE STREET

25) 31 3 HOLD ON MACTERS (ATLANTIC)

27 24 13 ZOMBIE THE CHANGERRIES (SLANC)

28 27 21 INTERSTATE LOVE SONG

29 25 6 BAD REPUTATION PREEDY JOHNSTON GLEKTRAFEGO

32 30 26 FLL STANG ST YOU PROTENCES (MESCAMINER BROS.)

39 2 IN THE HOUSE OF STONE AND LIGHT

25 35 29 SECRET MACCORNA CHANGE PROCESSION CONTROL BROSES

36 2 LOVE WILL KEEP US ALIVE

31 33 22 NEW AGE GIRL

33 32 12 MENTAL PICTURE

30 37 3 WHINEY, WHINEY ...

I NEW P REAL MCCOY GARISTA

NEW P IF YOU LOVE ME

37 34 7 I BELONG TO YOU TONI BRAKTON GAFACE ARISTAL

40 40 2 KEEP GIVIN ME YOUR LOVE

25 23 18 ALLISON ROAD GIN BLOSSOMS (ASM)

(2D) 25 11 GET READY FOR THIS

24 22 13 THE SWEETEST DAYS

14 9 CREEP TIC DATACEMENTAL

2 2 24 ANOTHER NIGHT

5 4 20 ALWAYS BON JON IMERCURY

D 8 23 YOU GOTTA BE

II 8 WHEN I COME AROUNO

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service Top 40 Aprilay Monte, 79 top 40/mainstream and 33 top 40/mythmi-crossorie stations are electroncally monitored 24 hours a day, 7 days a week. Songs ranked by number of defections. © 1995,

"Nobody Beats The Biz."

Commenting on the makeup of the two albums, Lynch says: "We sort of think of Vol. 2 as [typical of what might be on] a Hot 97 [WOHT]

playlist. And though the musical epicenter of Vol. 2 is the New York/New Jersey area, it extends beyond that." In an effort to trumpet the fact that the albums offer varied, regional flavors, Tommy Boy compiled two promotional four-track viryl samplers

Top 40/Rhythm-Crossover

TITLE ARTIST GLASSLIDISTRIBUTING LABELI

1 1 15 CREEP TLC TLAVACK/ARTISTA) 4 was at No

2 3 13 BEFORE I LET YOU GO

3 2 19 ON SENDED KNEE

7 8 IF YOU LOVE ME

7 4 19 I WANNA SE DOWN

8 6 25 ANOTHER NIGHT

10 8 RED LIGHT SPECIAL

(IZ) II 9 CONSTANTLY

13 13 12 I MISS YOU

16 5 RUN AWAY

ID 18 5 WATER RUNS ORY

18 15 18 YOU WANT THIS

(20) 29 3 MOVE IT LIKE THES

(2E) 30 5 YOU GOTTA BE

(25) 31 4 KITTY KITTY 49 BOYZ (BUR II

24 20 16 EVERY DAY OF THE WEEK

27 22 11 I BELONG TO YOU

NEW - THIS LIL' GAME WE PLAY

35 32 10 DON'T SAY GOODBYE GIRL

E 39 3 AGE AIN'T HOTHING BUT A NUMBER

37 28 12 FOOLIN' AROUNG CHARGE SEATO

40 36 19 SECRET MACCINE MANUFILL MANUFILL BROS 1

(II) 34 4 WHAT I NEED GRESTAL WATERS IMERCURY

(2E) 26 10 PROMISE ME

(28) 33 4 FAT BOY MALA MILLION (S.D.S.)

32 23 20 TOOTSEE ROLL

III NEW > DAODY'S HOME

(32) 37 2 WHAT CAN I DO?

(3E) 38 2 OREAMER

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not necew a ballet, even if it negatars an increase an detections. If have records are bed in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.

D - 3 WHINEY, WHINEY . . .

(IE) 17 7 I'M GOIN' DOWN

18 14 13 IF YOU THINK YOU'RE LONELY NOW

26 24 5 SIG POPPA THE NOTORIOUS BIG IBAD BOYCARISTAL

(2) 25 2 FREAK LIKE ME ADMINISTRATIVESTREED

22 21 25 SUKIYAKI 4 P.M. (HCXT PLATEAULOHDOMISLANC)

ID 19 6 BABY MILANTIC

D 12 5 CANOY RAIN SOUL FOR REAL (UPTOWN MCA)

(II) 8 10 TAKE A BOW MACONNA (MAYERCASSREWARNER BROS.)

10 5 21 HERE COMES THE HOTSTEPPER

11 9 12 THE RHYTHM OF THE NIGHT

* * NO. 1 * *

and shipped them to DJs Jan. 25. One consists of distinctly West Coast stylists (Outkast, Young Lay featuring Ray Luv & Mac Mall, and MC Eisht); the other features distinctly East Coast acts (the Flip Squad All Stars, E. Bros., and O.C. featuring Organized Konfusion). Both collections

share the Poets Of Darkness.

The promotional sets have been meeting with positive feedback. Jazz, the manager/co-owner of the Atlantabased retailer Ear Wax Records says, "I love that O.C.Organized Konfusion cut. The Flex joint is OK. And

I've been hearing a lot of buzz about the Jeru track, too." Meanwhile, producer, DJ, and Virgin act Doo Wop says, "A lot of jams are more like what some of the artists should've been doing on their own al-

homs

To provide maximum visibility for the titles. Formy Boy has arranged a musical onslaught and media bitz. To create *a flurry of excitement.* about the project, Lynch says, "we entisigles at once." Of Feb. 25, it will drop Biak Panta's loopy ragga ran! "Do What You Want" and Young Lay featuring Mac Mall and Ray Luv's mack-smooth "All About My Fetti." The label will follow on March 21 with "Cant' You Seet," which features

hard-edged rapper the Notorious B.I.G.
All this to reassure record buyers that when they purchase the "New Jersey Drive" sets, they"ll be getting much value for their bucks. "Consumers are really smart," says Lynch. "And they need to know there's more than one thing on an album before they put good money on the counter to huy it."

In January, Tommy Boy picked up the Black Panta single, which had been getting exposure prior to the artist joining the label. The song is already showing signs of becoming a crossover smash. Tracy Cloherty, music director of WQHT (Hot 97) New York, says, "It's gonna be a big,

hig record.

Tommy Boy also plans to coordinate radio and retail campaigns with other labels whose artists are involved in the project, including Ray Luv, who is on Vallejo, Callf-based Young Black Brotha Records, which in January signed a distribution deal with Atlantic; and Total, signed to Sean "Puffy" Coombs' Bad Boy En-

Although it plans to function independently of the motion-picture industry. Tommy Boy also is collaborating with Gramercy on many aspects of marketing and publicity. 'As has been proven in the past with projects like 'Abow The Rim', the soundtrack can live to become bigger than the film itself.' says Lynch.

The results of the Tommy BoyGramery interface will include plugs for the soundtrack in the flint's railer—which will begin showing in theaters approximately a month before its alte-April release date, well as street snipes and all radio, print, and television advertising print, and television advertising for the flint's flict the movie and musical acts from the recording.

Other tools in Tommy Boy's promotional arreal are T-shirts, stickers, and a phone line for exposing cuts from the abum. The label will advertise "New Jersey Drive" in rap 'zines. on BET and the Box, and street reps will be creating awareness for the project at the Gavin and Urban Network seminars this month; both start Wednesday (15).

On March 12 or 13, Lynch says, Tomny Boy is planning to beat a "hamongous release party" in New York. Artists from the soundtrack will be there, says Lynch, adding that a feature of the bash will be a contest in which an automobile will be raffled off: "We're still working out details of the contest," she says.

written and directed by Nick Gomez

and executive-produced by Spike Lee. It stars all newcomers and is being described by the studio as a "hard-hitting drama [that] chronicles the antagonistic relationship between a renegade Newark cop and a band of

young car thieves attempting to joyride their way out of urban despair The process of putting together the music for the film started early last year, when Lee telephoned Lynch about getting involved. "We had gotten many offers to do soundtracks in the past," she says, "What made me especially enthusiastic about this was the fact that it was based in our East Coast back yard, and we had a loggerhead of talent from here. Also, I was familiar with Nick from his first film, 'Laws Of Gravity,' and thought he was a cool, underground-type of director. And timingwise, they came to us in the very early stages of the game. So we had a lot of time to really do this right. All around, it just felt.

To compile the record, music superisor Dawn Soler of Working Music, Tommy Boy A&R rep Ian Staimen, and senior VP Dan Hoffman elamed to work closely with Gomes and Lynch. "It was a huge process to find a common ground," says Gomez. "Everyone from the artists to the various managers, labels, and me basically reached some compromise." Hoffman says, "It was a ton of

like a good fit."

work. Working with artists from a bunch of different labels created a lot of complications, but starting out way in advance paid off in us having a such a good project. It basically went off without a lot of problems on the business and legal sides."

In advising the artists on what to write, Lynch says she told them: "Just do the kind of shit hat moves you." We didn't want everybody to take the film's car-jacking themes so literally." Only two songs, Outkast's Benz Or Beamer' and Lords of The Underground's "Burn Rubber" playup automobile imagery.

JOHNNY 'GUITAR' WATSON FINDS A NEW AUDIENCE (Continued from page 12)

be a series of remixes on "Bow Wow" and "Hook Me Up," by Snoop Doggy Dog producer Tony Green, Georgy Porgy, and Gary Richards, along with the Wiggins remix—which is being released as a cassette single.

After his lengthy recording hiatus—during which he performed regularly in Europe, earning the tag "The Godfather Of Funk" in France—Watson was introduced to Bellmark president Al Bell last spring

"Of course, I was very familiar with Johnny and his music," says Bell. "When I first heard the new material he played me, I liked it but I felt like I wasn't hearing the real Johnny 'Guitar' Watson, so I asked him if he could do better."

Recalling his first encounter with Bell, Watson says, "In my whole career, no one had ever asked me that before, and to be honest, I was a little pissed when I left the meeting. But I listened to what he had to say, went away, and came back with (the song) 'Bow Wow' a few weeks later." Bellmark released that song as a

Bellmark relessed that song as a single in July, and while it gained airplay on smaller stations, Bells says, "we got resistance in larger urban markets." The single had an eightweek run on the Hot R&B Singles chart, peaking at No. 89.

WMYK Norfolk, Va., PD Morris
"The Hawk" Baxter says, "Initially,
Johnny's fans responded to it, but
gradually, we noticed a younger demo
calling in for it."

Bell says Watson appears to be most popular in the Southeast. Chall Berr, manager of new release purchasing for 487-atore Blockbuster Music Group, based in Pt. Lauderdale, Fla., says "As the airplay picked up on the single of Bow Wow, we started getting strong response from our stores in the Carolinas, Georgia, Alabama, and Texas." Interest in the "Bow Wow" album

Interest in the "Bow Wow" album was aided by the late September reissue of five key albums from Watton's catalog by the Collectibles label. Melissa Greene, VP of Collectibles, says the release of "Ain't That A Bitch, "A Real Mother For Ya" (gold-certified albums originally issued in 1976 and 1977, respectively). "Punk Beyond The Call Of Duty" (1977), "Giant" (1978), and "Love Jones" (1980) has received "terrific

response."

In early November, Bellmark released "Hook Me Up" as a second single, and radio stations that resisted playing Watson's earlier single began responding. Bell says it was a prob-

lem of perception.
"Without hearing the music, the younger guys had determined that Johnny was an artist that their mother or father liked, and that his music wouldn't be suitable for a young lisening audience," he says. "Once they heard 'Hook Me Up,' they started playing it up."

With its Tos feel, the single began making gains in airplay. WMYK's Baxter says, "The first single helped set it up, and the phone response on 'Hook Me Up' has been very atrong. Given its title, [the single] has a builtin, excellent marketing tool for phones."

ager Todd Meehan says that an instore appearance by Watson in November was "well attended," and that frequent store play and word-ofmouth bas helped turn "Bow Wow" into a strong seller. Bell says, "When I attended John-

Deti says, "when in attended John ny's show at B.B. King's club lin Los Angeles], I saw an audience that was black and white, young and old. There were rock n'rollers, and rappers, who consider him the original 'gangster.' People' 50 years and up were standing at the edge of the stage. That's the kind of reaction Johnny gets wherever be goes."

112

Hot 100 Airplay.

19 sic	empi leg sa ons, used	ation com	rom a national sample of airplay supplies is are alectronically monitored 24 hours puted by cross-referencing exact times of the Hot 100 Sangles chart.	a day.	7 d	lays i	Data Systems' Radio Track service. I week. Sorgs ranked by gross impre- rbitron Instener data. This data
HIS WEEK	AST WEEK	WEEKS ON	TITLE ANTST LABEL DISTRIBUTING LABEL)	Delia WEDX	WEEK WEEK	WEEKS ON	TITLE ANTIST HASELDISTRIBUTING LABEL)
٦	Ť	Ť	* * NO.1 * *	31	36	39	WILD NIGHT JOHN MELLENCAMP (MERCURY)
Ы	2	10	TAKE A BOW MADERNA LALENS I	33	38	5	FM GOIN' DOWN MARY J BLIGE (LPTOWN/MCA)
1	1	19	DN BENDED KNEE BOYZ II MEN (MOTOWIN)	40	40	7	CONSTANTLY IMMATURE (MCA)
3	3	26	ANOTHER NIGHT REAL MICCOY (ARISTA)	30	45	6	LIVE FOREVER OASIS ICREATION/EPIC)
d	5	22	YOU GOTTA BE DESREE (150 MUSIC)	(32)	51	15	I ALONE LIVE (PADIGACTIVE/NCA)
5	4	16	CREEP FLC I A ACCUMISTAL	3	57	3	LIGHTNING CRASHES LIVE PRACHOACTIVE MICK
,	9	20	ALWAYS BON JOVE MERCURYS	(40)	56	10	I MISS YOU NII U LARSTAI
D	10	14	HOLD MY HAND HOOTE & THE SLOWISH (ATLANTIC)	45	45	21	ZOMBIE THE CRAMBERRIES (SLAND)
d	9	11	WHEN I COME AROUND GREEN DAY (AMAYEPRISE)	45	39	13	IF YOU THINK YOU'RE LONELY NO K-CI HALEY OF JODECI IMERCURY?
i	8	25	I'M THE DRLY DNE MELISSA ETHERIDGE (ISLAND)	1	48	18	GET READY FOR THIS 2 UNLIMITED INDIVIDUED
	7	21	HERE COMES THE HOTSTEPPER	49	42	36	WHEN CAN I SEE YOU MARKACE (EMO)
1	11	14	THE RHYTHM OF THE NIGHT	(4)	58	2	EVERLASTING LOVE GLORIA ESTEFAN (CPIC)
21	12	23	SUKITAKI 4 P.M. INDIT PLATEAURONDONISLAND)	50	41	21	TURN THE BEAT AROUND GLORA ESTERAN (CRESCENT MICHOL
3	13	11	BETTER MAN PLAS, JAM (EPC)	51	44	20	SECRET MADONNA MAYEROUSER, MADINER BRO
0	-		IF YOU LOVE ME BROWNSTONE INCLESSED	32	62	6	BIG POPPA THE NOTDROUG B I G. SBAD BOYNARISTA
5)	-	4	STRONG ENOUGH SHERRIL CROW (AMI)	30	63	-	THE HOTDINGUS B I G. IBAD BOYARISTA HOUSE OF LOVE AMY GRANT WITH YINCE GILL IMANO
	15	20	I WANNA BE DOWN	54	43	19	ALLISON ROAD GINBLUSSONS (AMI)
,	14	12	BEFORE I LET YOU GO	55	50	3	
D	34	5	CANDY RAIN	\vdash	\vdash	\vdash	SOUR TIMES PORTSHLAD GOT DISCSLONDONISLAN EVERYTHING ZEN BUSH TIRAUMAINTERSCOPE)
9	16	28	FILL MAKE LOVE TO YOU ACT! I MEN INCOME.	56	54	6	
-	29	10	BCTZ II MER IMOTOWNO IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	(37)	61	3	GEL COLLECTIVE SOUL (ATLANTIC) LOVE SPREADS THE STONE POSES (GETTEN)
1	21	14	MARTIN PAGE (MERCURY) THE SWEETEST DAYS VANESSA WILLIAMS (MINIGMERCURY)	58	55	8	
-	23	9	LOVE WILL KEEP US ALIVE EAGLES SEFFEN	59	53	41	UNTIL I FALL AWAY GIR RICSSONS (AMN)
0	32	4		60	52	8	MISHALE ANCRU DONALDS (CAPITOL)
₽	-	-	I KNOW DIONNE FARRES (COLUMBIA)	(II)	73	3	BASY BRANCY (ATLANTIC)
*	18	13	SUCCY HOLLY WEEZER INCOMESTED	(62)	-	1	FREAK LIKE ME ADINA HOWAFD SMEDDA DONYEASTWESTER
2	26	10	YOU DON'T KHOW HOW IT FEELS TOM PETTY (WARNER BROS.)	(3)	-	1	ODE TO MY FAMILY THE CRANBURRIES ISLANDI
8	20	19	EVERY DAY OF THE WEEK	Œ	-	2	HOLD ON JAME WAS TERS INTLANTICE
D	33	8	RED LIGHT SPECIAL TLC ILAFACUARISTA	(6)	66	14	FELL ON BLACK DAYS SOUNDGARDEN (MAM)
8	19	13	R.E. M. (WARNER SENS.)	66	49	11	I BELONG TO YOU TONE BRAKTON (LAFACE)ARISTA)
8	25	37	100% PURE LOVE CRISTAL WATERS IVE ICURY	Œ	-	1	PLOWED SPONGE (WORK)
0	27	27	PRETENDERS WHEN ARMER BROS)	Œ	_	10	SHE CON'T USE JELLY THE FLAMING LIPS IMARMER BROS.)
0	24	19	YOU WANT THIS JANET JACKSON (FROM)	69	60	4	SHE'S A RIVER SIMPLE MINOS TURGIN)
4	37	3	IF I WANTED TO MEUSSA ETHERIOGE ISLANDI	73	67	10	CORDUROY PEARL JAM (EPIC)
3	30	11	MENTAL PICTURE ZN SZOJGA (SZOJE VII)	n	65	25	SELF ESTEEM OFFSMING ILPITAPHI
4	28	28	ALL I WANNA DO SHERYL CHOW (ASM)	12	54	29	BASKET CASE (PETN DAY (REPRISE)
5	31	24	INTERSTATE LOVE SONG STOME TEMPLE PROTS (ATLANTIC)	73	69	3	THE MAN WHO SOLD THE WORLE NEWANA ODGOGEFFEAG
9	35	6	RUN AWAY REAL MCCOY (ARISTA)	00	-	1	NOTHING LEFT BEHIND US RICHARD MARK (CAPITOL)
D	47	4	WATER RUNS DRY 8072 II MEN (MOTOWN)	75	72	23	NEW AGE GIRL DEADETE DICK (ICHIBAN)

HOT 100 RECURRENT AIRPLAY

			HOI TOO HEOO!			.,	
1	2	32	FOUND DUT ABOUT YOU SIN BLOSSOMS (ABM)	14	12	6	BUT IT'S ALRIGHT HUEY LEWIS & THE NEWS IELEXTRACED!
2	1	11	#F YOU GO JON SECADA (SBIGEM)	15	14	12	STAY (I MISSED YOU) LISA LOER & NINE STORIES (RCA)
3	4	10	MR. JONES COUNTING CROWS (DGC/GEFFEN)	19	19	24	BABY I LOVE YOUR WAY
4	3	8	COME TO MY WINDOW MELISSA ETHERDGE ISLANDI	17	15	4	NEVER LIE MAATURE INCAD
5	5	79	TWO PRINCES SPIN DOCTORS (PIC)	19	17	59	HEY JEALOUSY ON BLOSSONS MAN
,	7	11	DON'T TURN AROUND ACE OF BASE (ARISTA)	19	19	35	ALL THAT SHE WANTS ACE OF BASE (AVESTA)
7	8	4	FAR BEHIND CANCLECK MAYERICH/SIRC/WARNER BROS.)	20	22	54	ND RAIN BLIND MELON (CAPITOL)
9	11	16	YOU MEAN THE WORLD TO ME TON BRAXTON SUMACE WESTAL	21	21	50	RUHAWAY TRAIN SOUL ASYLUM (COLUMBIA)
9	-	1	DECEMBER 1963 FOUR SCASONS (QUIRII)	22	19	13	FANTASTIC VOYAGE
19	9	13	SHINE . COLLECTIVE SOUL CATLANTICS	23	-	1	PLAYAZ CLUB BAPPIN 4-TAY (CHRYSALISEM)
n	10	17	PRAYER FOR THE DYING SEAL (ZTT.GREWARNER BROS.)	24	20	39	BECAUSE THE NIGHT ID, DOO MANINGS (ELEXTRATED)
12	9	19	THE SIGN ACE OF BASE (ARISTA)	25	-	7	LUCKY ONE AMY GRANT JALMS
13	13	2	WHAT'S THE FREQUENCY, KENNETH!				hties which have appeared on the Hot 100

HOT 100 A-Z

- TITLE (Publisher Licensine Dry.) Sheet Music Dest.
- TITLE O'MORDET LICHTING DE; JOSHE MINAIC DEL 14

 1 100'N PERE LEWE EISSENSE LEWE ESCAPE, MANIE DEL 14

 1 100'N PERE LEWE EISSENSE LEWE ACCEPTE, MANIE ACCEPTE, MANIE ACCEPTE, MANIE ACCEPTE, MANIE ACCEPTE, MANIE ACCEPTE, MANIE DEL 16

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- SI AL WAYS AND FOREVER (Fodsongs, ASCAP) Name, ASCAP Wild!
 ALWAYS (Polygram Int') ASCAP/Bios Jon, ASCAP) N AMOUNTE NIGHT (Copyright Control)
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- ACCOUNTS, ACCOUNTS OF The March And Under A ACCOUNTS, AC
- 21. EVERY DAY OF THE MEET, furnation, ASCAPTivenes, SMA, Class feed of C., SMAP-In- the, EMBN WHIBB 54 AFI BOT Classes Name, ASCAPT 35 FOOLIN, AROUND Clomba, BMIS INSIME 44 FEED, LIEE, ME Distant, Hill And Valentine, ASCAPT, 45 GET GRANG FOR THE CASCAPTION POLICIES, ASCAPTIVE, ASCAPT NE. 45 GET GRANG FOR THES CAPP AND OF MISSING, ASCAPTIVES, ASCAPT NE. 5 MISSING CORRESS THE MOTSTEPPED GRADM READY TO MISSING CORRESS THE MOTSTEPPED GRADM READY TO
- HERC COMES THE MOTSTEPPED (FROM READY TO WEAR) Claims Reers (ACV)Prine, PRS/Longitude, BM (Norme, BM 19 Sounds, BM 00 WBM BM (Norme, BM 19 Sounds, BM 00 WBM, BM 00 BM 19 MB (Norme), SCAP/Monica's S MCD 00 (Figs. BM EM Bid.comed. BM/19me. MCD 00 (Figs. BM EM Bid.comed. BM/19me. ACVAP WBM BM 00 BM 10 EM CSSP (SSS Norme. ACVAP / SSS NORME)
 MOUSE OF LOWE CSSP (DOSS Noys, ACVAP / Figs. BM 00 BM 10 EM CSS Noys, ACVAP / Figs.
- SM/Copenhary, SMN Warmenstree, SMN HOMMIN; SM NOW 010 I GET BY WITHOUT YOU (Sony, SMN/mid Crusade, ASCAP/Dinger & Obe, SMN/Mark Spire.
- SPAN DE CENTRAL EN STATEMENT DE LA CONTRAL D
- BM: Warner-Terreriane, SMI) WSMI BI (I COULD ONLY) WHISPER YOUR NAME (Page's June, BMI/Clean-Con, BMO 25 IF I WANTED TO/LIKE THE WAY I DO (MLE.
- 25 of 1 want 20 You Lin Charles 1 Col Will.
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- The Water ASCAP EM Blockwood EM/Straight Carb, BMI H 29 IN THE HOUSE OF STONE AND LIGHT (EM Virgin.
- 28 In the sheet of 17 these are outed not very con-SCAP Month Peac AGAP 191. In 18 William 191. In 18 Willi
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 3 ON BENDED KNEE (Flyin Tymn, ASCAP/EMI Agril.
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Billboard.

Hot 100 Singles Sales.

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WEEK	WEEK	WEEKS ON		WEEK	WEEk	13.0%	
H	3	WEE	TITLE ARTIST (LABOLDIST PROUTING LABOL)	5	3	WEEKS	TITLE ARTIST (LABEL DISTRIBUTING LABEL
			* * NO.1 * *	Œ	44	4	CHANNEL EINE ICAPITOLI
1	1	2	BABY BRANDY INTLANTIC: Z WAS M RO. 3	33	31	28	FLAVA IN YA EAR CRAIG MACK IBAD BOXIARISTAJ
2	2	14	TLC CLAFACE INTESTAL	40	32	15	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
D	4	7	CANDY RAIN SOUL FOR REAL (UPTOWNWOO)	Œ	47	4	NIKA VICTORS (EMC STREET(EMC)
D	9	9	TAKE A BOW MACONNA (MACENCA/SIRE/WARNER BROS.)	42	43	21	I BELONG TO YOU HOW MANY Y TONI BRAKTON (LAFACE ARISTA)
5	3	24	ANOTHER NIGHT REAL MICCOY (ARISTA)	43	36	12	DO YOU SEE WARREN & MICHARON WALKSLANDS
Đ	12	5	BIG POPPA/WARNING THE NOTOFICUS BILG IBAC BOXWRISTA	44	34	20	TURN THE BEAT AROUND GLOPA ESTEFAN (CRESCENT MOON)
7	5	13	ON BENDED KNEE BOYZ II MEN (MOTOWN)	45	37	19	SECRET MICONNA IMAVERIOUSIRE/WARNER B
D	13	11	IF YOU LOVE ME SROWNSTONE IMJUSTICE	46	45	5	HOLD MY HAND HOUTE & THE BLOWFISH (ATLANTICE
9	7	18	BEFORE I LET YOU GO BLACKSTREET INTERSCORE	47	42	27	FLL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
10	6	20	SHORT DICK MAN 20 FINGERS 15 17 3 (200)	46	39	10	HOUSE OF LOVE
11	9	34	TOOTSEE ROLL	(B)	52	3	ISHE'S GOT) SKILLZ ALL-4-ONE (BLITZENT LANDO)
12	10	13	CONSTANTLY	(50)		3	RODEO 90 SOUTH (RIP IT)
13	11	17	SUCITARI 4 P.M. INEXT. PLATEAUX DINDONYSLANDO	(31)	-	2	THINK OF YOU USHERILANACLANASTA
TO	24	5	THIS LIL' GAME WE PLAY SUBWAY (BY LONG) CHING	52	48	21	PLAYAZ CLUB RAPPIN 4 TAY (OHRYSALISEMI)
15	14	12	YOU DON'T KNOW HOW IT FEELS	53	35	22	I WANNA BE DOWN BRANCY (ATLANTIC)
TO	19	10	I MISS YOU NE U (ARISTA)	4	56	5	I APOLOGIZE ANITA BAKER IELEKTRAKEGI
12	15	20	ALWAYS BON JON IMERCURY	55	49	17	I'M THE ONLY ONE MCLISSA ETHERIDDE INLANDO
19	19	20	PRACTICE WHAT YOU PREACH GARRY WHITE LIALM!	56	45	11	SHAME ZHANE OHOLLYWOOD
19	19	10	THE RHYTHM OF THE NIGHT CONONA IZASTWESTIESS	57	50	8	SYMPATHY FOR THE DEVIL GUIS N ROSES (GEFFEN)
20	17	14	YOU GOTTA BE DESPEE (550 NUMBE)	58	57	3	TOUR CAPLITION (SIGNET MAL)
20	22	8	GET DOWN CRAS MACK (BAD BOYCARISTA)	59	54	3	PIMP OF THE YEAR DRU DOWN HILLATIVITY
72)	23	,	STRONG ENOUGH SHERYL CROW (AM)	(8)	-	3	AGE AIN'T NOTHING BUT A NUM
70	26	6	WHUTCHA WANT?	51	-	-	TILL YOU LOVE ME REBA MCENTIRE IMCA)
24	20	12	FOOLIN' AROUND OWNERS FACES SPOLED FOTTO-LIFE BEAD	62	91	11	REDNECK STOMP (6) FORWORTH (MARNER BROS)
25	27	24	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (BUTHLESS)	\perp	-	-	
26	30	12	BONE THUGS N HARMONY (BUTHLESS) KITTY KITTY 69 BOYL HER H)	63	58	4	BANG AND BLAME R.E.M. (WARNER BROS.)
27	-	-		(B)	-	1	FOR A CHANGE NEAL MCCOY INTELACTICS
-	21	13	THE SWEETEST DAYS VANESSA WILLIAMS (WING WORKLURY)	65	70	3	EVERLASTING LOVE SCORIA ESTERAN TEPICI
28	28	14	I NEVER SEEN A MAN CRY SCARFACE (RAP A-LOTINGO TRYRE) NEW AGE GIRL	(8)	-	1	WHINEY, WHINEY WILLI DNC ELOCD IRCA)
28	29	21	NEW AGE GIRL DEADLYE DIOX HONBANI	97	71	16	BLACK COFFEE HUAYY D & THE BOYZ RUPTOWNEMCA
39	25	17	YOU WANT THIS/TO'S LOVE GROOVE JANET JACKSON (VIRGIN)	68	75	14	BREAKDOWN (U-SCHNICKENS LIVE)
D	41	4	JEWELL IDEATH ROWINGERSCOPE	99	67	19	THE MOST BEAUTIFULLEST
E	53	4	CAN I STAY WITH YOU KARN WHITE (MAINER BROS.)	Œ	=	78	WHOOMP! (THERE IT IS) TAG TEAM (UPERELLMANCE)
D	59	20	U WILL KNOW B M U. IBLACK MEN UNITED) (MERCURY)	71	63	31	NONE OF YOUR BUSINESS SALT N PEPA MEXIT PLATEAUTSLAND
34	33	5	TOO SHORT LIVE	72	60	22	PLL STAND BY YOU PRETENDERS (SIRE/WARRIER BROS.)
B	40	15	BRING THE PAIN METHOD MAN IDET JAMBAL/ISLANDI	73	62	19	PA ALL Y'ALL DA BRAY ISO SO DEF/WORKS
Ð	55	2	PREAK LIKE ME ADNA HOMARD IMEDIA DONEASTWESTIEED	Œ	-	1	RECORD JOCK DAVA GANE INFESTILES/MAVERICA/
37	38	9	EVERY DAY OF THE WEEK	75	73	14	LIVING IN DANGER

83 SHE DON'T USE HELLT (Levely Serts Of Death Set CONT USE PELLT Limety Sorts Of Destr.
 MINLENS ELECTRONS, 6889 (1)
 Set S. A RIVER Of the Virgon, ACCUPY
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BMI/Seechwood, BMO NI, 82 SUPA STAN (EMI April, ASCAP/Grind Proci, ASCAP)

YAMPIRE) (Abaco, 1940)
2 TAKE A BOW (East, DM/Serry, ASCAP/WS,
ASCAP/Webo Get, ASCAP) WBM/H.
36 TAKE YOU THERE (Pen Rock, ASCAP/Smooth

LAIK, YOU THERE O'NE ROCK, ASCAPTIONCE Floring, SCAPTION for the prepared BHO
 THAT'S JISTS WHAT TO'R ARK Curren Marin, ASCAPTION COLL 1 LIAIS IN THE NO. ASCAPT THERE OF THE SCAPTION COLLEGE.
 THERE OF THE SCAPTION COUNTY, SCAPTION Electronic, BHISTORY, ASCAPTION CHARGE, MICHAEL ASCAPTION, ASCAPT.
 THIS LILL SAME WE PLAY (Bridder, BMISTARIO).
 BMISTARIO, BMISTARIO, BASINGER, AND MISTARIO, BMISTARIO BMISTARIO, BASINGER, AND MISTARIO.

- 65 TILL TOP LOVE ME G.CIR Big Town BWI-Venerican Made, BM-WACA, ACCAPTION from , ACCIOT HL/MSM 51 TOWN CHE FROMES GOOD, ACCIO HL/MSM 52 TOWN THE RESEARCH GOOD THE SPECIALIST) GRICCHARGE BIGHT NILL GOOD THE SPECIALIST OF THE SPECIALIST GRICCHARGE BIGHT NILL GOOD THE SPECIALIST OF THE SPEC
- North ASCAP No. WHEN CAN I SEE YOU (Sony, BMI/Ecal, BMI/Epic.
- 49 WHER CAN SEE THE Comp. DMICCAL BRATSP.
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 - 15 YOU ORN'T KNOW MOW IT FELLS (Gone Calmer, ASCAP) MOW GOT IT (FROM BOYES ON THE SIDE) Otherologs. BMICONE CHAIR. ASCAP/SM Ways, BMIC. B YOU GOTTA BE CROPP, BMIC III. B YOU GOTTA BE CROPP, BMIC III. B YOU WHAT THEST D'S LIDER GHOOVE Fillack Ion. ASCAP/Since Again. EACH YIPA I Jame. ASCAP/Since. ASCAP/SMIC Again. KSCAP YIPA.

Records with the greatest gain © 1995 Bi

BIBOORT HOT 100 SINGLES COMPLED FROM A NATIONAL SAMPLE OF TOP 40 RADIO APPLIANT HOMOTOPED BY BROADCAS DATA'S STREAM, DATA'S STREAM PARTO PLAYATES, DATA'S STREAM PROPERTY STRE

FO	R WE	EK E	NDI	IG FEB. 18, 1995	1		ш		TM 3 1 1 1 1 1
WEEK	WEBK	2 WKS AGO	WKS. ON CHART	MATERIAL CONCENSIONS AND ADMINISTRATION OF THE ACCOUNT AND ADMINISTRATION	THE	WEEK	2 WKS AGO	WKS. ON CHART	MATTER THE ADMINISTRATION OF THE ADMINISTRAT
				* * * No. 1 * * *	(50)	53	61	9	WHUTCHA WANT? R LEWIS 10 KEPES R LEWIS) €1 (T) PROFILE 5426
1	1	1	15	CREEP A A weeks at He. 1 OLIVO th CO LAFACE 2 4082 ARRSTA	(51)	61	56	11	KITTY KITTY
2	2	2	10	TAKE A BOW EASTFACE MADDINAL (SASTFACE MADDINAL) ICLIDICTORY DO MANGRICULOR (BOODWALFRER BROSE)	(52)	NE	wÞ	1	IF YOU THINK YOU'RE LONELY NOW ♦ K-CI HAILEY OF JODECI MATTER A MATTER AND
1	2	2	14	ON BENDED KNEE ▲	53	40	38	14	FOOLIN' AROUND CHANGING FACES COMPANY OF THE PROPERTY OF TH
1	3	3	26	ANOTHER NIGHT PRESHUNC THE BEHANN BROTHERS OF WINGING QUICKNIKO JEGUITZAL OR GOLD (M. (D) ARESTA 1-2724	(54)	59	72	1	HOLD ON JAMIE WALTERS AT ANY OF A PLANT RESERVED.
3	5	60	3	BABY KCROUCH OR OROUGHA, KONES R PETTERSONS ID: ID: OD OR ATLANTIC BY 1723	(55)	62	-	1	SOUR TIMES (NOBODY LOVES ME) ◆ PORTISHEAD
•	6	6	25	YOU GOTTA BE A INSTANCE SPEE SOCS REE, A INSPANSE A SHERWARD SOC PREE, A INSPANSE CLUST SOC MUSIC 77951	56	56	55	15	BRING THE PAIN ◆ METHOD MAN
$^{\odot}$	14	15	7	CANDY RAIN SOUL FOR REAL HENY D FOREHED HOT LOVER TONE INJUNY D.T ROBINSONLE DELIVER'S RAINES! ICH IS IN UPTOWN MEGGANIA	57	49	42	16	BE HAPPY ♦ MARY J. BLIGE
8	7	5	21	ALWAYS ●	58	55	54	9	BAD REPUTATION ◆ FREEDY JOHNSTON
9	8	8	23	SUKIYAKI M F DE SANTIS J MEDILO DI MARAMURA R EII (C) DO NEXT PLATEAULD NODO 857 (63 ISLAND	58	58	53	14	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) ◆ SCARFACE
10	11	12	20	HOLD MY HAND □ GEHMAN ON BEYAND FELBER D RUCKER J SOMEFELDS □ CHANGE OF THE BLOWFISH □ CHANGE	(60)	64	75	3	B JCHCANEN O JCC GLORDAN, JUHNSON M DEAN: (C) RAPIA-LOT 3846 LNDO TRYBE MAD IZM ◆ CHANNEL LIVE
11)	16	17	11	IF YOU LOVE ME DHALL SCHOOLS A GENERAL E SERMON & MACHINE P SMITHS CO. MAIN 177706FFE			-	3	RESONE IN GREEN VANDREAN XRS CHID (C) TO CAPITOL SIX (C) SHE POWET LIKE SELLY A THE SLAMING LIKE
12	9	7	18	BEFORE I LET YOU GO ♦ BLACKSTREET	(II)	68	63	10	THE FLAMING UPS ALL DURSLEY ONE FLAMING LIPS COMMINER BROS 41102*
13	12	11	15	THE RHYTHM OF THE NIGHT CORONA	62	70	65	5	WILLI ONE BLOOD ON BLUTCH ONE BLOOD H MANCH REPORTS, RAINERS (C) 00 RCA 64265
14	10	10	29	I'M THE ONLY ONE MELISSA ETHERIDGE	83	57	62	3	S BROWN DYNAMIK DUD IC BALLEY, R WALTERS) ICI (T) SIGNET 162/044
15	15	13	12	YOU DON'T KNOW HOW IT FEELS TOM PETTY	64	71	77	7	GSHE'S GOT) SKILLZ 6.51 CLAN LOSMEN IS STOLAR LOSMEN OD (TO O) BUIEZE BYZZZSATLANDO
(16)	19	24	8	STRONG ENOUGH SHERYL CROW	85	63	59	11	ALWAYS AND FOREVER WATAMASEFF IS TEMPERTON CO (SE IN
(II)	25	26	8	BIG POPPAWARNING ♦ THE NOTORIOUS B.I.G.	66	66	68	9	PROMISE ME VERANCO (N. PRANCO A ESPINET) SCHOOL OF SIGN OF SIG
18	13	9	23	HERE COMES THE HOTSTEPPER (FROM 'READY TO WEAR') ▲ ♦ INI KAMOZE	67	NE	wÞ	1	SHE'S A RIVER # SIMPLE MINDS # FORSEY SMITE MINDS (KERR BLIRCHELL) # SIMPLE MINDS # CONTROL OF THE MINDS (KERR BLIRCHELL)
18	17	16	13	CONSTANTLY + IMMATURE	68	87	82	20	U WILL KNOW (FROM "JASON'S LYRIC") B MICH GRID (PANGED (PANGED LARCHER) B MICH GRID (PANGED MERCURY 856 200
20	18	18	15	THE SWEETEST DAYS + VANESSA WILLIAMS	88	65	66	9	PIMP OF THE YEAR ♦ ORU DOWN ANT BANES TO ROBRISON A MOON I THOMAS) COLD RELATIVITY 1223
21	21	20	13	EVERY DAY OF THE WEEK + JADE	70	60	48	13	SHAME (FROM "A LOW DOWN DIRTY SHAME") ### ZHANE ### CHAMMAN, THE MAS OF FROM PROCESS ### CHAMMAN, THE MA
(22)	28	33	12	E LERALD E MILLS IN ANNATON DIRALD RIMELER) C. GANT 17968 I MISS YOU N II U	(71)	76	-	2	DREAM ABOUT YOU/FUNKY MELODY + STEVIE B
23	22	19	5	WHERERT IN HERBERT C HOWHED IN INC. ID ID ARISTA 1-27EB BANG AND BLAME R.F. M.	72	69	n	6	NIKA • VICIOUS
24	20	14	21	SUITERS MERSHAFF RICK MANULS MISTED ICH DO ICH DO ICH DO WANNER BROS. 17994 I WANNA BE DOWN ● BRANDY	(73)	83	83	4	WOMAN TO WOMAN
24	20		21	KOROUCH (K DRDIKCH K JONES) 101(1) (W ATLANTIC 87225	(74)	-	wÞ	1	YOU GOT IT (FROM 'BOYS ON THE SIDE') BONNIE RAITT
(25)	NE	W >	1	IF I WANTED TO/LIKE THE WAY I DO + MELISSA ETHERIDGE	75	72	79	4	DREAMER LIVIN' JOY
76	23	22	28	I'LL MAKE LOVE TO YOU▲ ◆ BOYZ II MEN	(76)	81	84	3	TAKE YOU THERE ◆ PETE ROCK & C.L. SMOOTH
(27)	35	45	4	I KNOW DIONNE FARRIS	η	77	69	5	COCKTALES TOO SHORT TOO SHORT
26	24	21	18	YOU WANT THIS/70'S LOVE GROOVE ◆ JANET JACKSON	78	74	78	8	SHORTY 8 IT SHAW, SHORTY 80 ICC ITS DANGEROUS A2255/JAYE I APPOLOGIZE A ANITA RAKER
24		41	10	J.JAM T. (2015) J. JACKSCA C. JACKSCA J. HARRIS IN T. G. WYS) 821 MILITE IN WINSAN 38455		-	-		BUT SET NOT HER BUT A NUMBER STATE OF S
29)	32	36	10	IN THE HOUSE OF STONE AND LIGHT + MARTIN PAGE	78	79	76 52	6	R KELLY (R RELLY) ID DO BLACKGROUND 62773/INC
30	26	23	33	TOOTSEE ROLL 4 69 BOYZ	_			18	TERMAN P ADESTRATT LICHER BUSCHAU (C) ON (T) ON ARISTA 1 2 754
_	_	_	_	CONTROL TO LOUIS AND A LOUIS A	81)	NE	w.	1 (CAN I STAY WITH YOU MINIFACE (MAINTACE) CE (D) WARNER BROS. 18007
31	27	25 32	24	CHARLE MANDER CHARLE	82	75	80	18	BREAKDOWN R HINST #THE CAUGH FORD, LIMATURINE, R HARPATRICK, LTROUTIMAN, # TROUTIMAN, # CO (1) 00, JUL 42244
32	30	28	28	INCLUDED IN THE CONTROL OF CONTRO	83	89	_	2	RODEO 95 SOUTH THE BASS MECHANICS (DA'S W.A.T. TEAM) (C) (NO (T) (N) RIPHT 9511
		-		I STANCE NUMBER STEINGERG THELET CO. ID. ID. SPE THEM WASHING BEGS.	84	86	89	3	FAT BOY 20 PINGERS OF MONRY PLORES D. ESTEVEZ) MAX-A-MILLION (No.17) DO S.O. S. 1006**
34	33	29	39	THE BASEMENT BOYS IC WATERS T. DOUGLAS, I STENHOUR T. DAVIS) ICC INCITE DEMOCRATE CONTROL OF A LES	85	NE	wÞ	1	I BELIEVE BLESSID UNION OF SOULS (I FAMILIA SOURCE SCORE) PERCE EMOSIA: 5 CORE, I PERCE EMOSIA: (C. EME SIESZO
35	31	27	29	B BOTTRELL IN CENTRES CROWS SOTTRELLD INCOMALD & GLISCATI COLOR	86	61	50	17	WHEN WE DANCE STING STING IS TO SEE STING IS TO SEE STING IS TO SEE STING IS TO SEE SEE STING IS TO SEE SEE SEE SEE SEE SEE SEE SEE SEE SE
(36)	52	64	3	* * * GREATEST GAINER/SALES * * * THIS LIL' GAME WE PLAY	87	73	58	12	DO YOU SEE
_	_	-	-	GLEVERE INCHELS IS LEVERT ENCHOLIST CONTROL INCHES OF LOWER CONTROL INCHES OF	88	90	-	2	WHERE I WANNA BE BOY MISSJONES FOR G 12 DMS (CROSS IS) COLUMN TO PROPERTY THAT
31)	43	43	13	K THOMAS IN MICRORIA GREENERING EMPRINES . ICI IN AMI 0002	89	92	-	2	MOVE IT LIKE THIS OF COURT TOWN BOY COURT
38	34	30	22	E CONTINUES, E CONTRETOR ACCIONES AND ACCIONATION AND ACTION OF THE CHESCENE MOONTH'S SOUNDERAL TRANSPORT	30	80	70	11	DOLL PARTS + HOLE
39)	47	57	4	EVERTANDA JAMES CARREL DERMER IB CASCINAN GARDENI CTITOTI IN THE CONTROL OF C	91	78	67	18	(I COULD ONLY) WHISPER YOUR NAME
40	36	31	20	TO THE THE PART AND THE	92	85	88	3	TIPEDMAN IN EDINION, R. R. MCLEANS 6D COLUMBIA 77718 SUPA STAR GROUP HOME
41	38	39	11	MISHALE ANDRU DONALDS E F WHITE (A COMALDS, E F WHITE) COMMERCIA DOMALDS, E F WHITE)	(93)	NE	-	1	DJ PROMER IJ HEATHEJ FELDEN (CD CT PAYDAY 127 D1947 PR HOW DID I GET BY WITHOUT YOU
42	37	34	21	I BELONG TO YOU/HOW MANY WAYS ■ TONI BRAXTON BENEVICE HERBERT (MENDOES SEARMAN HERBERS BRAXTON, CORNE, MELETINGS (MI) (T) (3) (JARGE 2-408 I ARRESTA	94	NE		1	M SWITCH GIVEN TO SPROMERCE CO. ICH MADO 25051 THINK OF YOU A LISHER
43	41	40	39	WILD NIGHT		_	93	5	THINK OF YOU SLAN (DAISE C THOMPOON IS THOMPSON ID JOINES F EWAS U BANKDOO) THAT'S JUST WHAT YOU ARE HODWEST JUST WHAT YOU ARE HODWEST JUST WHAT YOU FROM ICH DIG GAMES 25006-WAS
4	54	-	2	FREAK LIKE ME MASS DISCRIPTE HAMES AN VALENTING LIMILD GO (T) IXI MECCA DONEASTWEST 6275/TEEG	85	95	_	2	MIDDINGS A MANY JERONE ID TO THE DEVIL CHATEBURE WITH THE VAMPIRES OF THE DEVIL CHATEBURE WITH THE VAMPIRES OF THE DEVIL CHATEBURE WITH THE VAMPIRES
45)	45	46	8	GET DOWN CRAIG MACK EASY NO BEE IC MACH GET (DI (T) BAG BOY 7-801 EARPSTA	98	91	85		MICHAGONS WASSES & MICHAEL & MICHAEL WITH THE WORLD COMMITTEE OF THE MICHAEL STATE OF THE MIC
46	46	47	23	BESIDES OF THE PROPERTY OF THE	87	94	86	18	STANDATHY FOR THE DEVIL CINTERVIEW WITH THE VAMPIRED UNITED STANDATHY FOR THE DEVIL CINTERVIEW WITH THE VAMPIRED UNITED STANDATION TO STANDA
47	39	35	20	PRACTICE WHAT YOU PREACH ● 8 WHOTEGLEVERE INCHOOLS TEACHER ELECTRIC EMONOUSE BORD ANN DITTE	98	93	98	10	TROWN R MOINTING IS CHERO, S JURY CO. A TOWN MALE TO THE CO. AND MALE TO THE CO.
48	42	37	26	NEW AGE GIRL (FROM 'OUMB AND DUMBER') ◆ DEADEYE DICK (C) OT (3) (OMBAN 232	99	84	81	17	TILL YOU LOYE ME TENNING REGISTED BERGEROUS BURGES DANCE NAKED DANCE NAKED DANCE NAKED LOHN OF DEEP FROM "A LOW DOWN DIRTY SHAME" NOWMAN THOUGH BOWMAN THOUGH STOWERS TO SHOW THOUGH STOWN THOUGH ST
49	44	41	35	WHEN CAN I SEE YOU ● AND ASSAULT AND D SHIMON SAUTACE AND ASSAULT AND D	100	88	87	15	I CAN GU DEEP (FROM "A LOW DOWN DIRTY SHAME") M CHAPMAN, T THOMAS IN CHAPMAN, T THOMAS T EVANS K YORG FCI (T) CO HOLLTWOOD 42264/INE

HOT 100 SINGLES SPOTLIGHT.

by Dave Elliott

AFTER HER APPEARANCE at the American Music Awards last week. Madonna's "Take A Bow" (Maverick/Sire/Warner Bros.) jumps to No. 2 on the Hot 100 and is this week's greatest sales gainer, greatest airplay gainer, and greatest overall gainer on the entire chart. "Bow" is also this week's No. 1 song on the Hot 100 monitored airplay chart, and the fourth-biggestselling single on the sales chart. The song has closed the gap between it and No. 1 TLC's "Creen" (LaFace/Arista) and is in a virtual dead heat for next week's No. I. If "Bow" pulls off another strong increase next week, the song has a very real chance of hitting No. 1.

THE LATEST CONTENDER for No. 1 has presented itself this week, as "Candy Rain" by Soul For Real (Uptown/MCA) easily jumps seven places on the toughest part of the chart and lands inside the top 10 at No. 7. "Candy Rain" follows in the tracks of "Bow" this week as the second-biggest airplay, sales, and overall gainer on the entire chart. "Rain" is the thirdbiggest-selling single on the chart but has just cracked the top 20 in Hot 100 monitored airplay this week (coming in at No. 18). However, the song appears to be performing very well where it is being played, with 10 No. I nitored airplay reports, including KBXX Houston, KMEL San Francisco, WPGC Washington, D.C., and WQHT New York. "Rain" is still at least a couple weeks away from No. 1 striking distance.

THE THIRD-BIGGEST overall gainer on the chart this week is the twosided "Big Poppa/Warning" by the Notorious B.I.G. (Bad Boy/Arista). B.I.G.'s "Big" was the fourth-biggest sales gainer on the chart this week and the fifth-biggest airplay gainer (when the two sides are combined), "Big" is top 10 at KPWR Los Angeles, KBXX Houston, KMEL San Francisco, and WWKX Providence, R.I. The next-biggest gainer on the chart (the fourth-biggest) goes to Michael Jackson's personal signing: Browntion of the second of the seco gainer on the entire chart and has over 15 top 10 reports at Hot 100 monitored stations, including WJMN Boston, KMEL and KYLD San Francisco. KGGI San Bernarding/Riverside, Calif., and KZHT Salt Lake City.

OR THE SECOND WEEK in a row, this week's Greatest Gainer/Sales Award (for records below the top 20) goes to Subway (featuring 702) with "This Lil' Game We Play" (Biv 10/Motown). "Game" is the fifth-biggest overall gainer on the entire chart and posts the third-biggest sales increase on the chart (for the second week in a row). After only three weeks on th chart, "Game" is already top 10 at WJMH Greensboro, N.C., and WHHH Indianapolis. This week's Greatest Gainer/Airplay Award (for records below the top 20) goes to Martin Page's "In The House Of Stone And Light" (Mercury). The song Page recorded in his garage studio is now No. 1 at seven Hot 100 monitored stations and top 10 at over 20 monitored stations, including No. 1 reports at WPRO Providence, R.I., WTMX Chicago, and KYSR Los Angeles.

BUBBLING UNDER SINGLES

THIS WEEK	URT WEEK	MEDIS ON	TYTLE ARTIST (LARCL/DISTRIBUTING LARCL)	THIS WEEK	WST WEBS	WEEKS OV	TITLE ARTIST (LABELDISTRIBUTING LABEL)
1	4	8	LICK IT HOULA IS U.S.1	14	-	1	REMEMBER WE DA BUSH BASELS (MEPHISE)
2	3	5	WHAT I NEED CRYSTAL WATERS INCRCURY)	15	F	1	MR. PERSONALITY GLIETTE ON THE ATTACK (200)
3	-	ī	FOE THA LOVE OF S BONE THUGS IN HARMONY (BUTHLESS)	18	-	1	THIS IS HOW WE DO IT MONTELL JORGAN (PMP/MAL/ISLANCE)
4	1	5	NUTHIN' BUT FLAVOR FUNAMASTER FLEX IMPLEX/NERVOUS)	17	15	4	RECORD JOCK DANA DANE ILLESTYLESMAVERICK/WRIT
5	8	2	DADDY'S HOME SPANISH (LY (UPSTANS)	18	14	5	TURN IT UP RAIA NEE PERSPECTIVES
1	7	3	LOOK WHAT LOVE HAS DONE PATTY SMYTIN (MCA)	19	17	3	YOU CAN'T MAKE A HEART
7	F	1	SHOOK ONES PART II MORE DEEP LOUGHCAL	20	21	8	VOCAB FUGGES ITRANSLATOR CREWS REFTHOUSE
1	6	4	WHY YOU WANNA PLAY ME OUT? TRICIA COVINGTON ICOLUMBIA)	21	16	12	PARTY DIS N DAY SEPIC STREETIEPICS
,		1	FOR A CHANGE NEAL MCCOY (ATLANTIC)	22	18	14	AIN'T NOSODY JANG GRAHAM (AVEX GROUP/CRITIQUE)
18	11	2	OHH YEAH ROTTIN RAZNALS (ILLTOWN/MAD SOUNCE)	23	F	1	BOXERS MORPISSEY (SIRE/WARNER BROS.)
11	10	3	HOW I LOVE HIM CONTHIA COMMY BOTO	24	-	1	RELEASE YO' DELF
12	9	5	HEAD LIKE A HOLE NNE INCH NALS (NOTHINGTV/INITERSCOPE)	25	12	7	NIGHT IS FALLIN' IN MY HEART DIAMOND THE GREETA)
13	-	1	GET LIFTED ELITH MUNICHY (INVE)	Bubl	grate to the	Unde	r lists the top 25 singles under No. 100 I will charted

Restaurant/Bar Fee Bill Bowed In House

Rights Groups Face Similar Bills Across Country WASHINGTON, D.C.-Rep. F. major source of their revenue will be expensive and a logistical

James Sensenbrenner Jr., R-Wis, introduced legislation Feb 6 that would allow restaurateurs to play radio and TV in their establishments through an unrestricted number of enaukers without having to pay music-licensing fees (Billhoard, Feb. 11).

In addition, state lawmakers in New Jersey moved similar legislation out of committee Feb. 6 and onto the Senate floor.

Under current law, restaurant owners must pay license fees if they play background music on multispeaker systems.

In addition, officials say, similar bills have emerged or are planned in 10 other states: Virginia, New Hampshire, Oklahoma, Colorado, Maryland, Wyoming, Florida, Ore-gon, Hawaii, and Washington state. By a vote of 40-2, the New Jersey

Senate Judiciary Committee sided with tovern owners and restaurateurs who have complained that performance rights groups treat them unfairly in their licensing operations. The bill now goes before the Senate for a full vote. It was passed in the House last session.

Performing rights groups, including ASCAP, BMI, and SESAC, say the New Jersey bill, if approved could cripple the music licensing of restaurants there and chip away at a

All the state hills require rights groups officials to give prior notifi-cation of visits, show ID, provide hard-copy repertoire lists, and divulge fees of neighboring establishmonts. A violations of those vules

would a misdemeanor Three bills have faced assembly action in Virginia, Colorado, and

The Wyoming bill, which had een passed out of committee, was killed on the Senate floor Feb. 6, cording to Richard Reimer, ASCAP director of legal affairs.

The Virginia bill was passed by the Senate Feb. 7 and is on its way to the House; on the same day, the Colorado bill was passed out of House committee to the House floor, according to officials.

However, a provision in the Colorado bill making the groups guilty of a misdemeanor if they visited a restaurant without prior notification was removed says Stocey Nick

who runs BMI's legislative hotline. Opponents say the bills have been drafted and coordinated as a nationwide legislative blitzkrieg by the owerful 750.000-member National Restaurant Assn. in conjunction with state tavern and bar groups

Officials at the performing rights groups say fighting the bills in the state assemblies and on Capitol Hill nightmare for staff. Should the hills become law the

individual copyright-infringements suits that the groups would have to undertake also would be a severe finoncial etrain The proposed bills are the latest

outgrowth of years of complaints from the small business owners. who claimed they were saddled with unreasonable regulations concerning background music systems and were being charged unfairly. BILL HOLLAND

CHINA CD PIRACY (Continued from page 6)

the World Trade Organization, and to do that, it must show other nations it has effective copyright enforcement policies A White House "presidential mis-

sion" on energy and trade headed for Beijing and Shanghai Feb. 19-24, and the USTR negotiations "have nothing to do with each oth-" says Berman. The energy and trade mission, which will include 50 CEOs of U.S. companies hoping for billion-dollar deals, "does not mean the U.S. will settle for anything less than shutting down the CD factories," he says.

MAJOR LABELS DROP SHUFFLE REGGAE ARTISTS (Continued from page 12)

Worl-A-Girl: DJs Tony Rebel and Tiger. Another act, DJ Mad Cobra, left Columbia by mutual consent about one year ago. Elektra dropped two acts: New York-based DJs Shinehead and Red Foxx.

Although the cuts created a stir in the reggae industry in Jamaicathanks in part to an article in the local Sunday Gleaner-the labels described the roster moves as routine. Columbia's roctor still includes DJ Super Cat, singer Carla Marshall, and former Chaos group Wailing Souls, Additionally, Diana King is smong the first artists on Sony Music's new Work Group imprint (see story, page 11). All these sets have projects set for release in the first quarter, says Maxine Stowe, Columbia's Jamaican-born A&R

Additionally, Columbia will release an Ini Kamoze best-of album this spring; the label lost a recent bidding war over the artist to Elektra. The album will feature the smash hit single "Here Comes The Hotstepper" and other tracks licensed from Island Records.

entative.

In addition to Worl-A-Girl, the Elektra roster includes DJs Terror abulous and Capleton, Canadian DJ/singer Snow, Ziggy Marley & the Melody Makers, and singers Nadine Sutherland and Beres Hammond (who was erroneously identified by the Sunday Gleaner as having been dropped by Elektra).

Meanwhile, other lahels' reggae rosters are holding steady. Epic Records has DJ Shabba Ranks: signed to Shang/Epic are DJs Bounti Killa and Vicious, DJ/singer Patra, and DJ/singing due Ghost & Culture. The group Inner Circle and singer Dawn Penn are signed to Big Beat, distributed through Atlantic

Records, says publicist Melissa Katz, adding, "We're looking at reggae artists all the time but not at anyone specifically now." Virgin Records has U.K. singers Maxi Priest and Bitty Mclean and New York-based Jamaican Shaggy. And DJ Spragga Benz's debut album on Capitol Records is scheduled for an

early-May release At Columbia. Stowe says the roster moves were part of "an annual shedding from each department. I had signed quite a [few] reggae acts, so numerically I could shearh three not being bere," she says, "Tiger was dropped because he was in [a motor-vehicle] accident, and there's no word on when he'll be back on the scene. Worl-A-Girl had to go up sgainst all the R&B girl groups. Your image has to reflect theirs in some way because you're in their market. Tony Rebel's album failed to perform in terms of numbers, because he's more of a roots artist,

closer to the cultural base of Ja-

majea. And we have not been able to

get a hang on getting reggae up from the roots However, Epic A&R executive Vi-

vian Scott points with pride to the considerable chart success of two "undiluted" reggae-dancehall sin-gles: "No No No" by Dawn Penn and "Action" by Nadine Sutherland and Terror Fabulous. Having kept Epic's relatively small reggae roster intact, Scott feels vindicated from past attacks leveled by the Jamaican community for not signing more artists. "I didn't do it just for the reason that it would take time for my system to understand how to work these records," says Scott, "It takes time to develop and set up an artist. You can't work these records like a normal R&B record.

Overall, Scott and Stowe are both nistic about reggae. "There are a lot of things on the horizon, and reggae's really going to happen big," says Stowe. "Even the artists who were dropped are better off, because they now have a name."



BILL BOADD EERDS IADV 16 1905

™Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

OR WEEK ENDING

SoundSci	
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WEEK	2 WKS AGO	WYS. ON CHURT	ARTIST Used a Municipolisticilistimic used issuggested list price on equivalent for cusettless.	PEAK	THIS	UAST	2 WKS AGO	WKS. OV	ARTIST LATEL & MANIFORNIOSTRIBUTING LABOL SUGGESTED LIST PRIOR ON EQUINALENT FOR CASSICTECTS
١,	1,		* * * No. 1 * * * GARTH BROOKS LIBERTY 29689 (10 9075 90) 6 method (No. 1 THE HITS	١,	54	50	49	48	NINE INCH NAILS ▲ THE DOWNWARD SPIRAL MOTHWATTY INTERSCOPE 92346/AG (10 90/16 960 THE DOWNWARD SPIRAL
1	÷	2	VAN HALFN WEINGERROS ASSISSION DIRECTOR OF RAIL ANCE	÷	55	67	43	64	SOUNDGARDEN & ALM 540199" (10.9k/16.9k) SUPERUNKNOWN
+	-	-	***************************************	÷	85	18	69	11	METHOD MAN DEF JAMARAL 5236391/SLAND (10.98/25.98) TICAL
5		23	* * * GREATEST GAINER * * * BOYZ II MEN & MOTOWN 0323 (10 9836 981	١,	57	55	67	116	KENNY G A* ARISTA 18846 (10 98/15 98) BREATHLESS
3	2	52	GREEN DAY A DEPOSE ASSOCIAMISMEN NOCE IN NOTE ON THE DOOKIE	2	58	58	48	32	ALAN JACKSON ▲ ARISTA 18759 (ID 98/35 98) WHO I AN
8	6	11	EAGLES A* GEFFEN 24725 (12 99)7 79) HELL FREEZES OVER	1	59	67	59	84	BLACKSTREET ● INTERSCOPE 12351/NG (10 95/15 99) BLACKSTREET
-	<u> </u>	-		-	(60)	18	73	30	69 BOYZ NEST 6801 (1) SN/15 SN IIII NINETEEN NINETY QUAD
- 8	1	12	TLC & LAFACE 26009/AMUSTA (10.98/16.98) CRAZYSEXYCOOL	5		1	1.0	-	
8	-	3	TOO SHORT DANGE IOUS 41553/JIVE (10.99/15.90) COCKTAILS	1	61	68	17	18	CLAY WALKER GAMT 24552/WAINER BRIDS (10.9925.93) IF I COULD MAKE A LIVING
7	6	11	PEARL JAM ≜1 Dric 66900* (10.96 EQ16.96) VITALOGY	1	62	64	64	7	SOUNDTRACK IICA 66523 (9 90/15 910 DUMB AND DUMBER
10	8	10	MARY J. BLIGE ▲ UPTOWN 11156*NICA (10.59/15.99) MY LIFE	1	63	53	53	13	GEORGE STRAIT ▲ MCA 11092 (10.59)15.999 LEAD ON
9	9	18	THE CRANBERRIES ▲ ISLAND 524050 (10 99/16:59) NO NEED TO ARGUE	- 6	64	10	67	10	REBA MCENTIRE ▲ 'NICA 10994 (10 98/15 98) READ MY MIND
12	12	40	HOOTIE & THE BLOWFISH ▲ CRACKED REAR VIEW	11	96	18	53	6	THE BEATLES ▲* APPLE 31796*(CAPITOL (15 98/93 98) LIVE AT THE BBC
12	6	38	OFFSPRING A* DYSTAM BIA32* 03 9824 983 ME SMASH	1	66	64	18	64	ALL-4-ONE ▲ BLITZZWITANTIC 82588/4G (10.98/15.98) ALL-4-ONE
17	17	18		3	67	62	62	11	MARY CHAPIN CARPENTER ▲ COLUMBIA 6/327 (10.98 EQ16.98) STONES IN THE ROAD
1		-			58	73	90	5	SOUNDTRACK SONY CLASSICAL (6501 (9.99 EQ15.90) IMMORTAL BELOVED
10	11	10	NIRVANA ▲¹ DGC 247277/GETTEN (30.99/16.99) MTV UNPLUGGED IN NEW YORK	1		-			* * * PACESETTER * * *
13	12	18	TOM PETTY ▲* WARNER BROG. 45759* [10.98/16.98] WILDFLOWERS	6	69	104		2	NEAL MCCOY ATLANTIC 82727MG TIG 98/15 987 YOU GOTTA LOVE THAT
25	10	19	SHERYL CROW A* AMM 540121 (9,98/15.98) TUESDAY NIGHT MUSIC CLUB	- 3	(70)	58	99	65	CELINE DION A " 550 MUSIC \$75556PIC (10 10 EQ16 9to THE COLOUR OF MY LOVE
10	25	18	LIVE ● PARISONICTINE 10997*MICA (10 99/15.98) THROWING COPPER	16	_	56	_	11	JIMMY PAGE & ROBERT PLANT & ATLANTIC 12700*MG (14 99/13 99) NO QUARTER
\$5	19	72	MELISSA ETHERIDGE ▲¹ ISLAND NAMIO (10 98/15 98) YES I AM	16	18		51		
25	18	26	WEEZER ▲ DGC 24629/GEPTEN (10.99/15.90) 200 WEEZER	16	18	58		11	ERIC CLAPTON ▲* DUDUREPRISE 45736/WARMER BROSE (10 98/16-98) FROM THE CRADLE
25	21	36	SOUNDTRACK A' MALT DISNEY 60858 (10.96/17.98) THE LION KING	3	10	69	50	10	BROOKS & DUNN ▲ ARISTA 187/5 (10.98/15.98) WAITIN' ON SUNDOWN
12	15	15	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS	8	18	18	69	35	WARREN G ▲* VIOLATORINAL S23335*/ISLAND (10.58/15-58) REGULATEG FUNK ERA
		-	SAFINE 30334 (10 99/15 96)	_	75	67	115	38	THE JERKY BOYS ● SELECT 61495*WG (10 99/15 99) III THE JERKY BOYS
25	22	64	TIM MCGRAW ▲* CURE 77659 (9.98/15.98) NOT A MOMENT TOO SOON	1	78	67	86	75	MARIAH CAREY ▲* COLUMBIA 53205* (10 98 EQ/16.98) MUSIC BOX
20	10	10	R.E.M. ▲* WARNER BROS. 45740* (20.98/16.98) MONSTER	1	n	86	69	11	VARIOUS ARTISTS TOWNY 80Y 1109 (6 99/15 90) MTV PARTY TO GO VOLUME 6
67	1-	7	THE CHIEFTAINS ICA VICTO: (2702 (20 SM) 6 96) THE LONG BLACK VEIL	24	19	10	10	64	JOE DIFFIE ▲ EPIC (4357 (10.98 EQ15.98) THIRD ROCK FROM THE SUN
67	10	14	AEROSMITH ▲* GEFFEN 24716 (12 9017 90) BIG ONES	Б	(79)	86	-	7	SOUNDTRACK SELECTIVE AND REZZONAS (10 98/16 98) THE JERKY BOYS
85	67	11	BRANDY & ATLANTIC 22510/85 (9.50/15 90) BRANDY	26	63	88	52	31	SOUNDTRACK A 1 EINC SOUNDTRAK 66329/EINC (15.98 EQ24 98) FORREST GUMP
32	67	63	ACE OF BASE ▲ AUSTA 18740 (9 96/15 96) THE SIGN	1	-	-	-	-	
26	20	16	BON JOVI & MERCURY (25013 (ID 98 EQ16 98) CROSSROAD	8	61	58	68	9	VANESSA WILLIAMS ● WING 626172MERCURY (10.98 EQ/26.98) THE SWEETEST DAYS
27	23	13	SADE & ETIC 66686 (10.38 EQ/16.98) BEST OF SADE	9	82	103	111	82	TONI BRAXTON ▲* LMACE 26007/MISTA (9 99/15 90) TONI BRAXTON
-	-	-		-	83	69	63	20	LUTHER VANDROSS ▲ LV 577751/17/C (10 98 EQ 16 98) SONGS
37	36	30	BONE THUGS N HARMONY & CREEPIN ON AH COME UP (EP) RUTHLESS 9526-96LAENTY (7 9612 90)	12	(84)	91	81	63	SALT-N-PEPA & NEXT PLATEAULONDON 828792*/SLAND (10.98/16.98) VERY NECESSARY
29	26	35	STONE TEMPLE PILOTS ▲ 'ATLANTIC 82607* AG (10.96)16.96) PURPLE	1	85	92	125	4	BUSH TRAUMAINTERSCOPE 92531/46 (10.9815 90) 20 SIXTEEN STONE
42	41	4	BROWNSTONE MJJ 57827/EPIC [10:90 EQ/15:90 FROM THE BOTTOM UP	32	86	77	75	24	AMY GRANT ▲ A&M 540030 (10 98/16 98) HOUSE OF LOVE
28	24	17	SOUNDTRACK & MCA 11103* (10 96/16 98) PULP FICTION	21	87	85	84	19	ALABAMA ● RCA 66410 (10 96/15 98) GREATEST HITS III
36	28	16	SOUNDTRACK ▲ MURDER WAS THE CASE	1	88	84	101	4	PORTISHEAD OF DISCSLONDON 528553/ISLANG (10.9815 90) 10 DUMMY
	-		DEATH NUMBER (DISCORE SONING EQUISION IN SHE	i i	29	82	82	64	TOM PETTY & THE HEARTBREAKERS A' OPERTECT MITE
40	37	60	BOC 245289GEFFEN 130 98/15 980 EEE AUGUST & EVERYTHING AFTER	4	- 10	-			MCA 10813 (10 98) 17 981
33	34	18	BARRY WHITE ▲ AMM SADI IS (10 98/16 98) THE ICON IS LOVE	20	30	74	56	32	HDLE ● DGC 24631/GEFFEN (10 9015 90) LIVE THROUGH THIS
			* * * HOT SHOT DEBUT * * *		91	95	-	2	HANK WILLIAMS, JR. CURB MCG 77690/CURB (10 98/17 98) HOG WILD
NE	wÞ	1	SOUNDTRACK ARISTA 18748 (10 98:36 98) BOYS ON THE SIDE	37	92	97	94	35	VINCE GILL ▲ MCA 11047 (10 98/15 98) WHEN LOVE FINDS YOU
48	54	21	THE NOTORIOUS B.I.G. ● BAD BOY 730005/MRISTA (9 59)15-98) READY TO DIE	15	93	75	47	3	THE STONE ROSES GEFFEN 24503 (10 98/16 98) SECOND COMING
31	29	8	SOUNDTRACK ● COLUMBIA 66790 (10.98 EQ/16.90) READY TO WEAR (PRET-A-PORTER)	29	94	80	79	15	VARIOUS ARTISTS TOWNY BOY 1100 (10 98/15 98) JOCK ROCK VOLUME 1
34	35	16	GLORIA ESTEFAN ▲ HOLD ME, THRILL ME, KISS ME	9	95	96	%	90	JANET JACKSON &* VIRGIN 87825 (10 96/16 98) JANET.
-	_		Enchesto (10 he Falle se)	_	96	93	88	182	METALLICA & CLEXINA 611137/EEG (10 98/15 98) METALLICA
60	66	49	YANNI ▲' PRIVATE MUSIC 82116 (10-98/15-98) LIVE AT THE ACROPOLIS	5	97	102	98	22	GERALD LEVERT ● DASTWEST SENSETED DECEMBER 989 GROOVE ON
35	30	23	THE TRACTORS ▲ ARISTA 18728-19 98/15 90/ ■ THE TRACTORS	19	_			_	
45	45	21	ANITA BAKER ▲ ELEXTRA 61555EEG (10.59E16.96) RHYTHM OF LOVE	3	98	90	107	18	DAVE MATTHEWS BAND RCA 66449 (ROBETS 698) UNDER THE TABLE AND DREAMING
41	39	5	SOUNDTRACK 550 MUSICEPIC SOUNDTRAX 66944/EPIC (10 58 EQ/16 98) HIGHER LEARNING	39					* * * HEATSEEKER IMPACT * * *
49	70	25	THE JERKY BOYS ● SELECT 924111/NG (10 98/15 98) THE JERKY BOYS 2	12	(99)	120	119	10	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/9 98/13 98: KIRK FRANKLIN AND THE FAMILY
43	44	11	ICE CUBE ● PRIORITY 59921* (10 98/15 98) BOOTLEGS & B-SIDES	19	100	72	72	- 16	VERLICA SALT O MINTY FRESHOOD 24/10/05/FFEN/10/00/15/00/000 AMFRICAN THIGHS
59	55	19	SOUNDTRACK ▲ MERCURY 522915 (10 98 EQ16 96) JASON'S LYRIC	17	111				
46	46	16	SCARFACE ▲ RAP A-(01 39946-MOD TRIBE 10 96/15 96) THE DIARY	2	101	117	113	17	THUG LIFE INITIASCOPE \$236G/AG (9.98115.98) VOLUME I
**	-	_	STING PER OF OUR PROT OF STIME 1994 1994	7	102	83	68	4	SMIF-N-WESSUN WRECK 2005*NERVOUS (9 9815 98) DAH SHININ*
20	32	13	AM 540269 (10.98/16.98) FIELDS OF GOLD - BEST OF STING 1984-1994	-	(103)	125	140	48	THE MAVERICKS ● MCA 10961 (9 90:15 90) ■ WHAT A CRYING SHAME
38		14	DES'REE 550 MUSIC 64324EPIC 19:98 Eq.915:981 開 1 AIN'T MOVIN'	50	104	109	93	11	SPICE 1 ● xWE 41547 (10 96/15 98) AMERIKKKA'S NIGHTMARE
38	61			_	200	99	91	164	PEARL JAM ▲* (INC 47857* (10.98 Eq.16.98) 228 TEN
_	61 33	65	CANDLEBOX & MAYERICK/SINE 45313/WARNER BROS. 09:0915:000 ED CANDLEBOX	7	105	33	31		
52	33	100	JEFF FOXWORTHY A YOU MICHE OF A DEPARTY OF	7 40				-	
52 39	_	65 26 2	THE PARTY OF THE P	-	106	113	31 114 112	84	THE CRANBERRIES & SAME EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? SAME STATES OF SAME OF SA

TRAUMA'S BUSH SEEK U.S. ACCEPTANCE

The album first debuted on the Heatseekers chart on Jan. 14 at No. 31 before reaching No. 4 three weeks later. The group became a Heatseekers Impact Artist when it broke into the ton half of The Billhoard 200 at No. 92

on Feb. 11. According to SoundScan, "Sixteen Stone," released Dec. 6, has sold more than 54,000 units to date.

Trauma is the Los Angeles-based Isbel set up by artist managers Rob Kahane and Paul Palmer in March 1994. The label landed a distribution deal with Interscope Records in December. Modern rock trendsetter KROQ Los Angeles aired "Everything Zen" and "Little Things" before the album was

promoted (Billboard, Nov. 19, 1994). Palmer says the label originally planned to release "Sixteen Stone" in January to escape the Christmas rush, but moved up the release date when KROQ made "Everything Zen" its "Catch Of The Day" on Jed The Fish's afternoon drive show in November The airplay on KROQ led to a chain reaction among modern rock stations nationwide

The label's success with Bush is due largely to the power of "Everything Zen," but timing also had a great deal to do with the new label signing the

"I had just got off a plane from London, when Simon Halfond [a producer at Radio One in England | called and said that Radio One got great phone reaction from Bush's 'Honky Manchild," says Kahane. "So, I decided to get back on a plane and go over there to meet the band. I had no idea what they looked like or anything." The station played the cut, which appeared on a Bush demo, on a Radio One show featuring unsigned bands. There wasn't even a bidding war

over Bush. Without a record to its credit, the band had a hard time getting gigs, says Kahane.

He also did not hear "Everything Zen" as it was being recorded during his visit to London to meet the band in

He did, however, see a clip of the band's performance of "Honky Manchild," which isn't on the album. "The Word," a TV talent show that features one unsigned band each week. "There was no question about it," says Kahane. "They had the chemistry

and great songs." Palmer says, "Rob was just there first. 1 know the band had met with EMI and PolyGram in the very early days, but they were anxious to have a

One reason for the band's success in the U.S. is that it sounds more like American alternative bands than the new crop of English groups that is finding success at modern rock (Billboard,

deal.

Jan. 28). Gavin Rossdale, Bush's singer, says, "There is far less connection between us and Oasis than us and some American bands. Which is fine with me. Over the last 10 years, apart from PJ Harvey, there hasn't been that much good

stuff for me personally from here Rossdale cites Neil Young as one of his mentors. John Gorman, OM/PD at modern rock WMMS Cleveland, sav-"You hear a lot of influences, and Nei Young and Crazy Horse is one of

he says. Vinny Marino, APD/MD at album rock WAXQ (Q104) New York, says the fact that Bush sounds American works in its favor, "Everyone thinks they're a Seattle band, but they're from England, which makes it even not just a great song."

Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment chain says, "The single sounds perfectly at home alongside Stone Temple Pilots and Sponge. [Sounding American] works to their advantage, because they sound like a lot of American bands that

radio is really into. O104 is also playing "Little Things. even though it hasn't been serviced to radio and isn't slated as the next single. Bill Gamble, PD at modern rock WKQX (Q101) Chicago, agrees that Bush won't be a one-hit wonder. "They'll be around for a bit," he says.

"The whole album is good." Aside from strong modern rock and album rock airplay, MTV's support has helped push album sales as well, says

Kahane. The network first aired the clip for Everything Zen," which was directed by Matt Mahurin (Alice In Chains, U2, Peter Gabriel), on "Alternative Na-

tion" in December The clip has been in MTV's Buzz Bin for four weeks. The album also is hone. fiting from the retail programs at such chains as Wherehouse, Tower, Camelot, and Musicland.

Hugh Jones, marketing director for the three-store, Scattle-based Cellophane Square chain, says album sales picked up dramatically when it was placed in Break Thru Productions' 'New Music Review" music-video kiosk, which allows customers to choose from 20 clips. Albums by the featured artists are placed in end-cap displays near the kiosk. "Bush, Dink, and Portishead, which

showing sales spikes because of this," savs Jones. "Sixteen Stone" is No. 14 at the Cel-

lophane Square stores for the week

ending Feb. 6.

The band is in the middle of a threeonth tour of the U.S, which wraps up March 27 in Fort Lauderdale, Fla. Priwas a hit anyway, and Spearhead, are or to the tour, Bush only had played two shows-dates at Dragonfly in L.A.

and CBGB in New York. Rossdale says the band, which also includes guitarist Nigel Pulsford. bassist Dave Parsons, and drummer Robin Goodridge, has reached a career milestone by playing in Seattle and at CBGB and the Roxy in L.A.

"People are calling out the songs and knowing all the words. Not even the band knows all the words," he says. "I should be more laid-back about this, but it's just unbelievable for me."

JIM HENSON PRODUCTIONS SUES BMG (Continued from page 5)

Video markets the Henson catalog of theatrical and television programs, and might have benefited BMG had the latter availed itself of cross-promotional opportunities. Instead, says Henson, BMG "fumbled" two chances to work with Buena Vista, indicative of a lackadaisical

attitude to the Muppet line. Record sales, according to the action filed Dec. 23, languished in the two years the agreement has been in effect. For example, BMG sold "a discouraging" 40,000 copies of "A Muppet Christmas Carol" soundtrack in 1993, half the number moved the previous year, Henson claims. Buena Vista, meanwhile, has delivered more than 4 million cas-

More recently, BMG allegedly failed to follow through on a 1994 summer promotion prepared by Henson to support the record re-release of "The Muppet Beach Party."

settes of the movie, it says,

Henson says it created a music video of one of the songs and proposed that BMG repackage the album to match the video promotion's graphic design. BMG reportedly refused, even though its "disastrous handling" of the high-budget album the prior summer "necessitated the rerelease one year later."

Henson says BMG sales have been "abject disappointments" across the board, ranging from less than 200 for "The Great Muppet Caper" to some 17,000 for "The Muppets Hit Again." It categorizes sales of four book-and-audiotape packages, which averages about 3,000

each, as "dismal." With BMG ignoring suggested new projects and promotions, the suit argues that "Henson found it

self in a boat being paddled with Henson says BMG was never pre pared to row. The suit claims BMG hired Phran Schwartz, "the wife of a senior BMG executive" [then RCA Records president Joe Galantel to manage the label, but she admitted in her first meeting with Henson "that she knew nothing about marketing family-audio products or "The Muppets.' Schwartz lasted less than a year on the job."

The lawsuit srgues the relationship also was doomed by "revolving door" BMG management. Bob Hinkle and Ron Osher, assigned day-today responsibilities by BMG lasted four months and one year, respectively. They were replaced by David Steffen, who had no children's marketing background and devoted most of his time to BMG Video: he exited in six months. Henson says new GM Joe Shults

is "expected to oversee not just Jim Henson Records, but all of BMG's children's product line."

WILL U.S. FANS DANCE TO JIVE'S REDNEX FIDDLING?

atores report the import single has moved briskly for more than a month. "Hip club D.Is have absolutely no interest in this record, but we have been selling a lot to mobile DJs and to highschool and college kids who tend to follow European hits," says Karen Gainz, manager of Street-Beat Records in San Jose, Calif. "It's only going to get larger [once] it's more widely available and at an affordable price

Rednex, a creation of Swedish producer/writer Pat Reiniz, was signed by Zomba's Dutch A&R office. The single was released on Jive/Zomba's Internal Affairs label through BMG in most European territories.

In Germany, where "Cotton Eye Joe" is distributed by dance independent ZYX, it was No. 1 for 10 weeks and has been certified for sales of 1 million conjes-mulcing it one of that market's all-time biggest sellers. In the U.K., it stayed at No. 1 for three weeks and is approaching 600,000 units.

It also has reached No. 1 in Sweden, Denmark, Norway, Finland, Austria, Switzerland, and the Netherlands and No. 2 in Belgium and Ireland,

A second Rednex single, "Old Pop In An Oak," has reached No. 1 in all the Scandinavian territories and is currently No. 4 in Germany.

The Rednex debut album, "Sex & Violins" is scheduled for a European release on Feb. 27; it will arrive March 28 in the U.S. The album includes a ballad penned by Deniz Pop, songwriter/producer for Dr. Alban and Ace Of Base.

"Cotton Eye Joe" is the third European hit single in the last year to feature "country" or "cowboy" sounds set to a dance beat. Previously, Two Cowboys' "Everybody's Gonfi Gon" on 3-Beat/London, a laid-back electro hoedown, and the Grid's "Swamp Thing on deConstruction/RCA, a pumping techno track featuring out-of-control ukeleles, enjoyed success in the U.K.

Such records seem to fly in the face of the message the country establishment has been attempting to convey to Europeans in recent years; that country music can succeed if it is freed of its "country & western" tag and havseed

Radio has played a huge part in intro-ducing "Cotton Eye Joe" across Europe. Stephan Hampe, head of music at Radio Schleswig-Holstein, a North German broadcaster, says, "We play 'Cotton Eye Joe' several times a day. At the beginning, it started in the clubs, Kids

went totally crazy when DJs played the Rednex record. But now, it's really a crossover title." The target group of RSH is adults up

to age 50, and Hampe says everyone who listens loves the song. The success of "Cotton Eye Joe," he says, "came from it being such an original idea. It's so crazy that it's almost good. Steve Jenkins, managing director of

Zomba U.K., says, "This is a radiodriven record, not really a club-based record. It's essentially a pop record with danceability-it's got nothing to do with country music. There's just something positive about this record, and it really appeals to the masses. His view is reinforced by dance-mu-

sic shops. Rob Jay of Liverpool's house specialist store 3-Beat says, "It was just the commercial D.Is coming in for this one. It was obvious that after the Two

Cowboys and the Grid's 'Swamp Thing' that this was going to go to No. 1. The act was helped in the U.K. by an appearance on the Saturday morning is TV show "What's Up Doc" late in November, Jenkins says, "A lot of radio producers were watching that morning. and it immediately started from then

on. By that time, Christmas was coming up and everyone was in the same party frame of mind, and this just fit in Plans are in the works for Rednex to make a three-week promotional tour of the HS

Assistance in preparing this story was provided by Birte Strodt in Hamburg.

WEISS. NEW JIVE PRESIDENT. HOPES TO BOOST POP PRESENCE

"We want to keep these labels as much a part of the mainstream of Jive as possible," Weiss says. "Each should have a distinctive identity, but we have no intention of ghetto-izing them, or sticking them in a corner to sink or swim on their own." The labels serve as

A&R centers, but have no marketing or promotion staffs of their own The rock-oriented Silvertone is

about to enter an active phase. A top priority is newcomer Chris Duarte. whom Weiss describes as a "singer/ songwriter with the guitar talent of a young Stevie Ray Vaughan." Also on the Silvertone agenda are recent U.K.sed signings Solar Race and White-Out, a pair of alternative-leaning bands that are cutting albums for release during the second half of 1995,

Weiss says Jive's gospel subsidiary, Verity Records, also will enjoy a greater flow of releases during 1996 Show Up!," the current album by the label's key act, John P. Kee and the New Life Community Chair, recently made its debut on Billboard's Heatseekers chart. Verity also will have a new album this year from Vanessa Bell Armstrong. "Verity is a prime example of how we develop these labels," Weiss says. "We

signed Vanessa and John first, and then decided that an entire label dedicated to that particular sound of music was a smart idea." Battery Records, the latest addition

to the Jive family, was born in a similar fashion. "Our Dutch office signed 'Cotton Eye Joe' by Rednex, which to our mind is a pure pop record," he says. "It has long been our desire to more ac tively go into this area of music. This record was the catalyst.

At this point, Rednex is the sole act signed to Battery. Weiss expects the record, a European smash that is enjoying early success in the U.S. (see story, page 11), to attract other similar

acts and producers. Reyond Jive's offshoot interests. Weiss will continue to nurture the roster's top-sellers, while shaping several new signings. R. Kelly is in the studio recording the follow-up to his 1994 triple-platinum opus, "12 Play," which should be in stores as soon as mids mer, "He's already five cuts deep into it," says Weiss, who expects big things from the release.

Among the new acts being primed for later this year is the Backstreet Boys, a Florida-based vocal quintet whose ages range from 14-19 Weiss calls the act a U.S. equivalent to Faut 17 and Take That, but with "an edge." An

alhum is planned for the fourth quarter. Also due are albums by R&B acts Smooth and Nuttin' Nyce, as well as Whitey Don, a pop/reggae artist from

"Diversity is the key to where Jive is going this year," Weiss says. "We're going to stay tough and visible in the areas where we have success, but we are also ready to expand and take on as many new and exciting areas as possi-ble."

cooler," says Marino, "This is a hand, BILLBOARD FERRUARY IS 1995

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OH BOY! IT'S A NEW PRINE AI RUM (Continued from page 1)

bels large and small. The Kentuckyborn, Chicago-bred singer/songwrit has remained one of the most powerfully consistent voices in American music. His songs have been covered by everyone from Bonnie Raitt to Bette Midler to Don Williams But even as he has amassed niles of critical raves and the unwavering respect of his peers. Prine has failed to hit the popular nerve and gain the commercial acceptance many in the industry feel he deserves.

"Lost Dogs & Mixed Blessings," due April 4 is a stunning record that defile combines the singer's finely tuned folkie and rock'n'roll storytelling sensibilities with a '90s sonic wallop, courtesy of producer Howie Epstein, who also helmed Prine's last release, 1991's

"The Missing Years. With accumulated sales of 227,000 copies, according to SoundScan, that album, which picked up a Grammy for best contemporary folk recording, represented something of a commercial breakthrough for Prine. It did the sam for Oh Boy Records, the indie label the singer founded along with longtime manager Al Bunetta and associate Dan Einstein in 1984. "Lost Dogs & Mixed Blessings" is filled with the folksy melodies and quirky characters familiar to Prine fans, but the record brings

Prine's sound firmly into the '90s. "People tend to associate independent business with el cheapo records says Bunetta, "But this album took a lot of time and cost a lot of money to make. and the campaign behind it is going to be equal to what the record cost, at

With a full-frontal assault planned at retail and radio, Bunetta and company are mustering all the record business savvy they've accumulated over their label's 11-year existence to promote what they believe will be Pring's break-

through release "This is a shot for John to get on the radio," says Bunetta, "a really amazing, big-sounding record, with John Prine substance."

The mayerick attitude and family atsosphere that characterize Oh Boy can be traced to Prine's musical soul and fellow Bunetta management client, the late Steve Goodman

Bunetta got his first taste of the record business in an effort to help get the then label-less Goodman's records out to the public. Red Pajamas, the company they started with Einstein in 1982 relessed three Goodman albums hefore he lost his lengthy battle with leukemia in 1984. (The company recently released "No Big Surprise," a lovingly assembled CD retrospective of Goodman's music, and is in the process of compiling a video tribute to his ca

Weary of trying to fit into the increasingly formatted major-label world, and armed with the limited experience they'd accumulated through Red Pajamas, Prine and company started Oh Boy as a mail order-only operation after the singer was dropped from his last major-label deal, with Asylum, in 1980.

"I went into this label not as a thing against major labels or because we were struggling to find a major deal," says Prine. "I just didn't want to continue recording unless it was in a manner that seemed to make more sense to what I actually did, which was nack my suitease and go on the road to make a living."

Since those fledgling days, the label has grown slowly but steadily into an indie contender with a strong retail base and a reputation for painstaking quality over quantity.

Having settled in Nashville in 1980. Prine came to appreciate the crafts man-like approach of that city's songwriters (even if he never mastered the sense of discipline) and recorded his first two Oh Boy releases there, 1984's "Aimless Love" and 1986's "German Afternoons." The albums were low-key, acoustic affairs co-produced by Prine and Nashville country/folkster Jim Rooney. They sold respectably, and Pring tourned relentlessly behind each release. But by the end of '89, artist and

label were ready to greatively re-grown Prine took a creative hiatus, releasing "John Prine Live" to fill the gap. A year later, the singer felt ready to record again, and the search began for

the right producer. "It had been five years, and we knew ing with producers." we had to make a record." Bunetta says. "We had producers from Roger Waters to Michael Kamen breathing

down our neck." When efforts to interest Tom Petty keyboardist/producer Mike Campbell proved fruitless, the Oh Boy team put in a call to Petty bassist Enstein, a longtime Prine fan who had just completed a hit project for Carlone Carter

"Howie seemed to have a lot of right answers to the questions we didn't even think to ask," says Prine, "So we went into the studio with the attitude of 'Let's try this for a few days, and if it doesn't work out we can just walk

A few days turned into 18 months. but the pair emerged in 1991 with "The Missing Years," an album that put a decidedly contemporary spin on Prine's timeless songcraft.

"I initially approached John pretty much letting him do his thing," Epstein says. "We built everything around the song, the guitar, and his vocal, and then amballished from there. There are elements of 'The Missing Years' on this new record, but this time we took it to another level."

The success of left-of-center artists like Freedy Johnston and Sheryl Crow m alternative radio has not escaped Bunetta and Einstein's notice. and the pair feel confident that Prine is delivering the right record at the right time.

"When 'The Missing Years' came out, [album alternative] didn't really exist," says Einstein. "The stations were there, but they weren't quantified. Now it's 1995 and (allown alternativa) has become a factor but there been't been a new John Prine album during the format's formative years. This will be an interesting test for both this record and for the format."

Paul Marszalek, PD at KFOG in San Francisco, feels the temperature may be right for Prine's music. "Three to five years ago, John Prine would be doomed to not much more than public radio stations with specialty shows, says Marszalek. "With the last album he made, his music is more contemp rary . . . John Prine is going to get his We'll be able to go to bed at due ... night feeling better that a great songwriter like John Prine finally gets

Oh Boy will also get to test their relationships at retail, which were bolstered considerably by the commercial

impact of "The Missing Years."
"The Missing Years' did exceptionally well in our stores, and John Prine has a very dedicated following in this area," says Chris Smith, music buyer for Title Wave, the Minneapolis-based retail chain. "I haven't heard the new record, but I've been talking to people at Oh Boy, and REP has their distribution up here, so I've been solicited on

the record. There's definitely some word of mouth going on around this town about this record and quite a bit of

anticipation. That kind of retail support is some thing Oh Boy has worked hard to nurture. The company also has gone on-

line, making releases available through the Internet e internet. Prine is more than willing to step up to the part commomial level but as be always has he'll continue to do what he does personless of the person's perfor-

"For a lot of people, "The Missing Years' was like a comeback album," he says "They had me working in a gas

station for 10 years, and I'd say, 'Hey, I've been working hard, thank you very No one knows that better than New

York-based radio personality Vin Scel-sa, who has followed Prine's progress closely since the beginning. He has long championed acoustic-based artists like Pring and Coodman on his radio show "Idiot's Delight," which airs weekly on WXRK. For Scelsa, Prine's appeal runs far deeper than any commercial considerations

"The sweet and rare thing about the whole project is this sense of family that starts with Prine and Bunetta and Goodman and then branches out to everything and everyone they touch," says Scelsa. "The listener knows there's something more going on bere than just another record from just another record company. There's a mission here that is real and heartfelt, and that comes through "

ILS. RADIO BRINGS PJ HARVEY ITS LOVE

(Continued from page 11)

manna

Harvey's last album was the self-ecorded "4-Track Demos," released in the fall of 1993. Its predecessor, "Rid Of " was "recorded" by noted punk rock producer Steve Albini. "Dry" was

self-produced by the band. They almost come from opposite "Iney aimost come from opposition of the scale," Harvey says of Albini and Flood. "Steve is very much into recording live and capturing the excitement and spontaneity, and Flood likes to work on things layer by layer and rework and rework a sone

While she previously composed on guitar, Harvey wrote much of the new album on a Yamaha keyboard. "I bought it for 50 pounds at a local music "she says, "It was very inspiring. and it's just this very old keyboard The keyboard can be heard prominently on "Down By The Water," supplying the constant rumbling noise underneath Harvey's haunting vocal.

"It's the hardest thing I've ever done in my life," Harvey says of the sessi for the album, "We did 'Rid Of Me' in two weeks, 'Dry' was recorded in one work On this album I sport six works recording and one month mixing Executives at Island say the album

was well worth the effort. "We do feel that this album is more accessible, and there are lot of additional things we can do to take advantage of that," says Island senior VP of marketing Matt

Leeds and Stringer are optimistic that the early support of modern rock radio and MTV Europe will persuade

MTV in the U.S. to jump on the clip. In addition, Island plans a print advertising campaign in alternative music publications and a pre- and postrelesse

cable TV ad buy.

Another plus is Harvey's imaging. The album art and video were shot by Maria Mochnacz, whose photos graced Harvey's previous album releases.

Stringer says, "All the imaging, from the packaging down to the advertising and video is cobesive and consistent and that will be helpful in building her profile

Harvey's critical praise has created a igh awareness factor, Stringer says, but not all the people who have heard of Harvey have beard her albums, "So we have a dual plan," he says, "First we want to attract her fan base, then we want to make everyone else who may know who she is hear what she sounds like '

To achieve that goal Island is discussing assembling a "History Of PJ Harver " cossette sampler.

In the U.K., Harvey's sales "have been proportionately a lot better than they have in America," Marot says, yet Island faces a unique challenge in that territory.

"Because we don't bave commercial alternative radio, it's a real struggle Marot says. "We can't grow an awful lot further unless we have mass support from Radio One and Capitol Radio Island in the U.K. and the U.S. are armed with the goods. At least four singles will be released from "To Bring You My Love," says Marot. Although

the tracks may not be simultaneously released, Island U.K. and U.S. have agreed to release the same tracks in the same order. The other key element is touring.

"She has a great live show," says Stringer. "No one sells PJ Harvey better than Polly herself." After the NAPM and Garin dates

Harvey will headline six shows in the U.K. in early March. The shows, at 3.000-4.000-set venues, already are sold out Before Harvey wings her way to the

U.S. to headline, she will open a series of European dates in March and April for R.E.M. "I do enjoy playing for a lot of peo ple." Harvey says, "But it can be hard if it doesn't go your way." Harvey says

that at some of the U2 dates, she had a difficult time, but eventually the experience was rewarding: "You do see it paying off, and people start to listen."

Harvey also is pleased the advance word on "To Bring You My Love" is positive, yet she says it is "a natural progression from what I have done be-

McGuinness shies away from calling the album a commercial breakthrough. "Her success will take place whenever he says. "This is not the it does," Olympics. Polly will continue to make great records. If this is the one that becomes a worldwide success, so be it. If the public doesn't take to it, we love it anyway. Polly has a very interesting

and distinguished career ahead."

MTV PLANS FOR TWO NEW SERVICES IN ASIA (Continued from page 6)

"This is a worldwide company with

worldwide programming strengths," says Jamieson. "I was hired because of my knowledge of Asian markets and in-

"Once we are up and running, I can't see any limit to MTV's potential in Asia, although it's never as easy as people think Network president Tom Freston and

international president Bill Roedy have trevaled to such countries as China and Vietnam to negotiste market-entry strategies. Localized programming and presen-

tion have become the keys to success for Asian broadcasters. The switch by STAR TV's V music channel from Western to local content since its May split from MTV has been directly responsible for its current position as Asia's top pan-regional music channel.

At the start, MTV will be limited by having only one local production facility, with Videoland in Taiwan, although it plans to add local units in Singapore, Hong Kong, and India.

Jamieson says much of the future production will inevitably be split between Singapore, Hong Kong and In-MTV originally planned to begin

broadcasting in December, but ran into administrative and staffing problems in Singapore. It must now regain ground lost to V during its 12 months off the air. Freston says MTV Asia's advantage is that "we only do music and won't be used to market other channels like STAR does with V.

V. though, is not a target for MTV. Jamieson says, "This isn't about copying someone else. It's about the potential out there. I think the direction of any regional broadcaster should be to aim far beyond what V has accom-

plished. In Singapore, sources say that MTV still may have problems to iron out.

Many of the staff trained in the U.S. were unable to obtain working visas, and MTV has been making the rounds of madis and production houses possing employees, who must still be trained. There also are concerns about Singa ore's censorship laws. Officially, all oadcasting to and from Singapore must get government approval.

In December, Vinny Longobardo, VP of programming and production, said that MTV had been exempted from censorship by Singapore's Economic Development Board because the channel's programming would all be exported. A production executive at the Televi-

sion Corporation of Singapore says, "If that's true, they are the first and only foreign media allowed that kind of disnsation. The reality of Singapore is that this just doesn't happen. As yet, MTV does not have a broad-

cast agreement with Singapore, although it says its satellite uplink deal has been concluded. To compete regionally, channel exec

utives say they will have to focus as much on marketing as programming because the industry has become much more competitive since MTV was last a As a result, it will be forced to take

changes with such things as program exchanges, Jamieson says, "This is the advantage MTV has as a huge, worldwide network. Many of its unique products, such as the MTV Europe Awards, can be used in Asia.

BILLBOARD FEBRUARY 18, 1995

ARISTA'S LENNOX SHOWS NEW FACE ON 'MEDUSA'

worldwide, according to BMG. Lennox is at a loss as to how her new

album got its name. "I had the idea before I did the album. It just popped into my head for some reason. There's a little bit of my brain down the left-hand side that just comes up with these things. I'm fortunate in that way."

The idea behind it was just as in-

The idea behind it was just as inspired. "Medusa" is a compilation of other artists' songs, many of which but not all—arc her favorites. The track listing includes 'Procol Harum's "Whiter Shade Of Pale." Bob Marley's "Watting In Vain," the Blue Nile's "Downhown Lightis," Al Green's "Take Me To the River," and Nell Young's

"Don't Let It Bring You Down."
While Lennox says she has a passion
for all of these songs, "They are not
necessarily the all-time favorties, they
are just the ones which seemed to fall
into place. I wasn't looking to do an
'Annie Lennox all-time favorries' album."
There are, however, some that have

personal significance, such as "Whiter Shade Of Pale." "I have known this song since I was 14, it was the first record I ever bought. It strikes a chord with me, and when 1 recorded it, 1 thought. I'm not going to mess with this, I've got to think that this is the best version bar from the original Her version of the Clash's "Train In Vain" transforms the song from an R&B-styled cut into something altogether more exalted. "Right at the eary stages this was a title that was kicking around, and I thought, there's no way I can approach this song. But when we came back to it we got into this groove and turned it into a gospel/soul number. We have taken it down another mad.

"Medusa" is produced by Stephen Lipson, who was responsible for "Diva." "Medusa" has much the same floaty feel as the previous album, with Lennox's voice given center stage, anchored with lush strings and synthet-

"Working with Annie means the whole thing is voice-led," says Lipson. "When we start working, Annie tends to sing along to a drum box and a keyboard, and it sounds so empty that she fills in the gaps. Then I add the clothes to her body, so to speak."

Preproduction tracks were laid down at Lennox's house in Spain, and the album was worked on at the Aquatium studie complex in London. The whole recording process took about six months, although the song selection process was much longer: Those involved say there were up to 100 songs that had potential, although Lennox says she was "not counting."

The idea of an album of other's ongaraised some eyebrows at BMG, yet the trust was there, says Lennoz. "Over the years there's been is long relationship livith the record company]. I'm in a position whereby their input is not always necessary," she says. "I can decide what I want to do, but I'll give them something hey know how to deal with. I'm not going to give them a white elephant."

Lemox's manager Simon Fuller of 19 Management says. "Annie didn't want to do the obvious, and the album is not the album of covers you will expect her to do. I've never thought of it as a covers album. Annie's put so much of herself into this. Yet are much of herself into this. Yet are same time, it's quite a commercial aibum. Annie's not the kind of artist who will go into self-destruct mode and do some obscure set piece."

Lipson says, "Doing an album of covers can shake you free of the baggage of songwriting. The singer in her is let loose. All the normal rules go out of the window . . . It's vital to do something different from the original, as people already know that and are expecting something else . . . With Bob Marley's Waiting In Vain, Bob already had done it in a reggae style. We couldn't when the window is the second of the second

do that."

Says Lennox of the business of reworking others' songs, "You can see
just where the strengths and weaknessess are in a song, be it in the structure or lyrical contents. In trying to
reinvent the song, you'll see where the
flaws lie. It's very hard to redo songs
that are uptempo in a downtempo
style. To take a slow song and speed it
un doson't wwk either."



One of the remarkable superia about "Diva" is that it was AGR-ed by "Diva" is that it was AGR-ed by the record company, Lennox and her management appear to be in control of the style and pace of the marketing.
"First of all, Ambe Lennox is unique."
"First of all, Ambe Lennox is unique classic and no mathe Lennox is unique president Clive Davis. "Diva" was a classic and no matter what everyone taste is in music, everyone seems hungry for new Anies. Well, Medicais de proposition of the companion of the style of the companion of the style of the companion of the mid alimnitaneously and providing a wooderfully fulfilling experience."

wonderfully fulfilling experience."

Arista is handling the record in the
U.S., but Lennox's album appears on
the RCA imprint everywhere else in

RCA U.K.'s head of artist development Dave Joseph calls the company's U.K. campaign "a classic brand marketing campaign," while others would simply call it extremely expensive.

The campaign focuses strongly on the stark photos of Annie's face with typewriter-style lettering on it, taken by photographer Betting find, it has been supported by the start of the star

avoid gimmicks in promoting the album. We won't be doing any playbacks. They're very impersonal, and it's a very intimate album. We would prefer reviewers to sit with it and listen at home." Lennox also is doing very few interviews, apart from Vanity Fair and Billboard

Joseph says retail is strongly behind the campaign. The Our Price chain has agreed to have nothing but "Medusa" in all its store windows for two weeks around the launch date.

RCA's product manager Emma

Hickey also says the company has direct-mailed promotional material to 40,000 fans who replied to information cards that had been inserted in "Diva." The five single to be taken from the

The first single to be taken from the album is "No More" Love You's," as minor U.K. hit for male due Lover Speaks in summer 1986. Lennon's version was released Feb. 6, and it has scored almost saturation airplay. On Music Monitor's chart for the week ending Feb. 3, it was logged as having the greatest number of gains, scoring an additional 280 plays over the previous week.

London AM rock station Virgin 1215, and the song at the top of its playlist for the week ending Feb. 3. "The Eurythmics have got such a huge heritage among the British public and among our instemers," says Geoff Holland, assistant PD. "They love everything they have done and Anniès sole staff. As so the new Annie Lennox record walks through the door, you're obviously going to stop what you're doing and have a listen toil."

issen to it."

Holland calls what Lennox is doing
"a very brave thing, but the public are
open. Train In Vain' has a huge popularity among our classic rock listeners,
and Annie is more popular with
younger audiences. Such a combination could wark wall."

Lennox also was given a huge boost after her live appearance on the U.K's prime-time, weekly music program "Top Of The Pops" on Feb. 2. Lennox gave a melodramatic performance of "No More . . . " flanked by male dancers dressed as ballerinas.

A number of high-profile, national television appearances will be key to mar ketting "Medusa" in the U.S. Lennox will present an award during the March I Grammy ceremony and is tentatively slasted to perform on "Saturday Night Live" and "Late Night With David Letterman." A series of talk- and morning-show interviews are still to be confirmed.

Tom Ennis, VP of product management at Arista, says the label is negotiating with several networks for an hour-long Lennox special, and they are discussions about a possible concert tour this summer. 'A decision has yet to be made, though it appears likeby that Annie will do several selected dates during the summer,' he says.

Arista executives are expecting an easier time bringing "Medusa" to U.S. audiences than they had with "Diva." "It won't be as long a battle," says Rick Biseglia, senior VP of promotion at the label. "There are more potential formats to place a project like this."

Garet Michaels, PD at WFLY in Fhiladelphia, agrees. "She has a twofold following—those who are older and up into the sophistication and maturity of her music. And then there are those who are still hig Eurythmea fans and want something more upbeat. The great thing is that her history and recordings can satisfy both groups of listeners."

Import copies of the first U.S. single, "No More 'I Love You's'," has just been shipped to pop, AC, adult alterns-

tive, and modern rock radio.
The label will begin soliciting airplay on the track Monday (13). The single's accompanying videoclip has been submitted to MTV and VH1 for potential airing that same week.

According to RCA's Joseph, Lennox is working on a second video, for "Whiter Shade Of Pale," which is due in May.

Assistance in preparing this story was provided by Larry Flick in New York.



by Geoff Mayfield

HE ENVELOPE, PLEASE. Dick Clark's fingerprints are all over Bills board's chart this week, as the television mogul's annual American Music Awards broades at spur many of the week's conspicuous moves. The Jaha. 30 km and the special control of the speci

I HE GLOW. Yeteran chart watchers know that in most cases the sales inspect of the AMAs and the Grammys has more to selve they haply the show than who wins. What is impressive in the wake of this year's AMAs is that the watch of the wake of this year's AMAs is that the sales of the wake of the sales of the sales of the wake of the wake of the sales of the wake of the sales of the

OTHER ACTS WHO PARLAY ANA exposure into Billboard 200 jumps are Madoma (17-13 on 19¹⁹ increase), eco of Base (15-27), All-4-One (18-60), and Monom (17-10 on 19¹⁹ increase), eco of Base (15-27), All-4-One (18-60), and Shoop Deggr Dogg (18-61), All-4-One Prince's 'Black Alloum' falls sply of bullet criteria, his Vegas-farvord AMA medlegs boost a 7.5% salse gain and a 18-174 jump. Vegas-farvord AMA medlegs boost a 7.5% salse gain and a 18-174 jump. or Top Pop Catalog, Allems. On Top Pad Allbums. Con Top Rad Allbums. To Top Rad Allbums. To Top Pad Allbums. To Top Pad Allbums. To Top Pad Allbums. Top Pad Allbums

ANOTHER CHANNEL: This marks the second week in a row that TV uspopure accounts for The Billboard good is argest unit gain, On last week chart. Live rose 25-16, a new peak, thanks to a "Saturday Night Live" slot, proving that, although the comedy series has lost some off it ratings, not to mention its critical luster, "SNL" can still drive home strong sales gains for the right kind of musical act. On last week's chart, Live area (soe to a 25% gain. This week, although it drops one place to No. 17, the band's "Throwing Copper" still sees a 65% increase.

FROM TARGET. WITH LOVE: The charts once spain experience a Vanaurage, but this time the catalyst is not public believable, but rather a spitalty Valentine promotion at Varget's 611 department stores. The censpitalty Valentine promotion at Varget's 611 department stores. The cencredary, and in-stere promotion—is an exclusive, low-priese EF of previously released material, along with the Vanni catalog featured in end-capdioplays. Target gains boat Vanni or the Billioned 200 604-61 and a re-endisplays. Target gains boat Vanni or the Billioned 200 604-61 and a re-endisplays. Target gains boat Vanni or the Billioned 200 604-61 and a re-endisplays. Target gains boat Vanni or the Pittle Valential Valential Collins Particum March (1998) and a debut at No. 143, and Top Muste Valence (2-1). His label,

		VERALL UNIT S	MALES	
THIS WEEK 11,004,000	11,418,000	DOWN 3.6%	THIS WEEK (1904) 11,544,000	DOWN 4.7
	YKAI	-TO-DATE UNI	T BALES	
62,412,000		YTD (1994) 58,020,000		UP 7.6%
	ocus	ON ALBI	JM SALES	
9,655,000	10,135,000	DOWN 4.7%	THIS WEEK (1994) 9,763,000	DOWN 1.1
	YEAR-	TO-DATE ALBI	/M SALES	

COMEDY CHARTS BIG WITH JERKY BOYS, FOXWORTHY ALBUMS (Continued from page 1)

Be A Redneck If . . . " on Warner Bros. is holding steady at No. 4 in its 56th week on the Top Country Albums chart. The country humorist has sold 702 000 units asserding to SoundSeen An album of previously unrelessed comedy hits on the Laughing Hyena label, titled "The Redneck Test Volume 43," moves up from No. 71-64 on the country albums chart and has sold 10,000 units, according to SoundScan.

For contemporary comedy acts, feature film and television exp are key elements in establishing sales staying power. The debut al bums by Sandler, Foxworthy, and the Jerky Boys are still on the chart more than a full year after their initial release

"I thought the only way I would get [a platinum record] was to steal one from a radio station," quips Foxwor-The breakthrough success of each of these three sets is a triumph for the snoken humor genre which often

is ignored by retail and radio Part of the problem for comedy records is that they tend to get shoved into a small bin in the back of the store," says Craig Duncan, store manager for the Los Angeles Virgin Megastore.

Duncan says that a recent increas in comedy section retail space at his store has generated higher sales for the genre.

Raunchier comedy recordings can have difficulty getting stocked at more conservative retail outlets, such as the mass members Wel Most "Wal-Mart is a lot more selective

about the content it carries," says Scott Colley, music buyer for Amarillo Toyog-based Anderson Marchandisers, which provides music for approximately 1,200 Wal-Mart stores.
"While someone like Jeff Foxworthy will do incredible business here, we can't bring Wal-Mart a Jerky Boys or Adam Sandler record unless it is

Colley says Wal-Mart stocks botl Foxworthy and an edited version of "The Jerky Boys 2," but not the parental-warning-stickered Sandler or unedited Jerky Boys albums In addition, many retailers remain

confused about the appropriate place to stock developing comedy artists, cor many lobal avagutings

Foxworthy was erroneously stocked in the jazz section at some storae when his album first same out says Bob Saporiti, Warner/Reprise Nashville senior VP of marketing. Select president Fred Munao says early copies of "The Jerky Boys were placed in the hip-hop section

because the name probably sounded like it belonged there

That isn't likely to happen again with the Jerky Boys. With a featurelength film, a HarperCollins book, and even customized calling cards to their name, the Jerky Boys have risen from underground phone pranksters to gold-level pop stars. Caravan Pictures' "The Jerky Boys" opened Feb. 3 as the top con edy film for that weekend, with an opening weekend gross of \$4.4 mil-

lion on 1.513 screens nationwide. Sandler's album atande a good chance of a similar boost from his top-hilled status on the new comedy film "Billy Madison," which opened

nationwide Feb. 10. Foxworthy's success is due in large part to television. Frequent appearances on "The Tonight Show CMT sirplay of the "Weird Al" Yankovic-directed video for the single "Redneck Stomp" boosted sales of the comedian's album, says Sapor-

The label began placing 30-second snots for the album on cable TV last year. The TV campaign is still running, and there are no plans to end it soon, according to Saporiti.

Sandler's weekly "Saturday Night Live" appearances have kept album sales steady, according to Peter Standish, Warner Bros./Reprise product manager

JAMPAC's message to politiciana is

that the Seattle music scene, commu-

nity, and industry has an economic

base and an international profile that

benefits the state and the nation, says

"We are an economic force and we

One of Novoselie's main priorities

Forthcoming fundraisers likely will

Seattle city government elections,

Weshington has been a bothed of

(Continued from page 12)

Novoselie

"There was never a big explosion with Adam," says Standish, "We started off by shipping only 15.000 units and just kept on it, patiently taking one step at a time.

Padio can play a significant pole in the exposure of new comedy sets, but sirplay is often limited to morning

"There is just a lot of resistance at radio to records that do not easily fit into the system," says Munao To boost airplay, Select and Warn-

er Bros, have serviced radio with promo discs that combine the comedy routines found on the album with riginal music.

For "Redneck Stomp," Warner Nashville added comedy segments from Foxworthy's album to country music, while Select added an urban music hed to comedy hits from the Jerky Roys to create a promo-only For the Jerky Boys, radio station

WBCN Boston played an important role in getting the underground tanes across to the mainstream. The station played many of the rambune. tious duo's skits before the commercial album came out on Select.

"The reaction to the Jerky Boys was truly overwhelming from the start. says WBCN afternoon jock Mark Parenteau. "We had tons of calls from people wanting to know where to get it." While the recent surge of sales ac-

tivity represents a new golden era for comedy, it pales in comparison to the early and mid-'60s, when comedy had a significant presence on the Billboard abarte Albums by comedians like Shelley

Berman, Steve Allen, and Soupy Sales all were in the upper reaches of the elbum chart

Bob Newhart's debut album, "The

NIRVANA BASSIST FORMS PAC statute was passed banning the distribution, sale, or display of sound recordings deemed "obscene," That law was found to be unconstitutional by King County Superior Court Judge Mary W. Brucker (Billboard,

Nov. 14, 1992). In April 1994, the state legislature passed a new version of the state's "harmful to minors" statute that would make it unlawful to display or sell material, including recordings and live performances, "appealing to the prurient interest of minors" or depicting "ultimate sexual acts," "violent or destructive acts," or "sexually explieit nudity" (Billboard, March 26,

The nonprofit WMIC was success ful in lobbying governor Mike Lowry to veto the bill. A senator and representative are now seeking to override the veto, and WMIC is lobbying to block that override. Meanwhile, new hills were introduced in the House and Senate in January that are virtually the same as the vetoed statute, although the Senate version exempts li-

braries, schools, and museums "These [politicians] are relentless, says Novoselic. "They have a social agenda and they're going to just keep throwing stuff against the wall until

something sticks. JAMPAC's board of directors includes VP Richard White, executive director of the WMIC. Its temporary treasurer is Robert Taylor-Manning, who also serves as precident of the

WMIC

Button-Down Mind Of Rob Newhart," netted Warner Bros. its first No. I album. The title stayed at the ton for 14 weeks in 1960 and won the Commer for allow of the year

"Newhart kept this company affoat in its early days," says Gregg Geller. Warner Bros. VP of A&R, "As other classic catalog records have been reissued on CD, comedy has somehow fallen between the cracks." Indeed, while many classic comedy

recordings from the '60s and '70s are still available on cassette, they have vet to be issued on CD. However. that is beginning to change

Warner Archives released six cla sic comedy albuma on CD for the first time on Jan. 24; "The Button-Down Mind Of Bob Newhart," Bill Cosby's "Bill Cosby Is A Very Funny Fellow, Right!," Don Rickles' "Hello Dum-'Richard Pryor's "Is It Something I Said?." Steve Martin's "Let's Get Small." and Gilda Radner's "Live From New York." Warner/Reprise Nashville presi-

dent Jim Ed Norman says, "Comedy is a great linkage between the different aspects of our culture. In the '60s, comedy was a significant part of the recording industry. Things are stressful now, and people need a huorous take on our society now more than ever.'

The new PolyGram imprint Loor Cannon debuted late last year with four comedy reissues, including outof-print recordings from Richard Pryor and Redd Foxx

On Nov. 8, the label released Pry-or's "Black Ben The Blacksmith." Craps. " and "Who Me. I'm Not and Foxx's "I Ain't Lied Yet." "It's unbelievable, but a whole gen-

eration of young people have not hoon according with this classic bumor," says Loose Cannon president Lisa Cortes.

Rhino plans to issue a four-CD boxed set retrospective of classic American comedy in the summer. But Seriously: The Best Of American Comedy (1915-1994)" will feature rare and out-of-print recordings from both classic and contemporary comedians ranging from W.C. Fields to Robin Williams.

"The environment is just right for comedy now," says Munao. "People like to laugh. It's great medicine."

NEWLEAF FALLS APART (Continued from page 6) spring, but would not involve down-

loading. "We have created several thousand cartridges in that test, said, "We are through validating that the remote works." Instead of getting the licenses renewed for the addition al time, he claimed it would be easier to "premanufacture cartridges before the licenses elapse." Sega, Acclaim, and Blockbuster-

owned Virgin Interactive are the game manufacturers that participated in the first phase of the test. Sega and Acclaim did not return phone calls seeking comment by press time. In another move, the Block-

buster/IBM joint venture is testing music sampling technology at two Blockbuster Music outlets. That test involves a kiosk that allows record store customers to preview 30 seconds from selected songs from 10,000 allume (Billboard Jan 28)

Assistance in preparing this story was provided by Marilyn Gillen.



ECHO AWARDS ISSUE DATE: MARCH 4 CLOSED

PRO TAPE ISSUE DATE: MARCH 11 AD CLOSE FERRILARY 14 STEP ONE RECORDS

10th Anniversar TOPLE DATE MARCH 11 AD CLOSE: FERRUARY 14 LASERBISC/ KARAOKE

ISSUE DATE: MARCH 25 AD CLOSE: FERRUARY 28 NEW AGE ISSUE DATE: APRIL 1 AD CLOSE: MARCH 7

VITAL RE-ISSUES SOUTH DATE ADDIT O AD CLOSE: MARCH 14

ICHIBAN RECORDS 10th Anniversar ISSUE DATE: APRIL 8 AD CLOSE: MARCH 14

BERKLEE COLLEGE

50th Anniversa ISSUE DATE: APRIL 15 AD CLOSE: MARCH 21

TEJANO ISSUE DATE: APRIL 22 AD CLOSE: MARCH 28

NASHVILLE MUSIC PUBLISHING/ SONGWRITERS ISSUE DATE: APRIL 22 AD CLOSE: MARCH 28

CONTEMPODADY CHRISTIAN ISSUE DATE: APRIL 29 AD CLOSE: APRIL 4

HAWAII ISSUE DATE: APRIL 29 AD CLOSE: APRIL 4

ROUNDER RECORDS 25th Anniversary ISSUE DATE: MAY 6 AD CLOSE: APRIL 11

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EMI Records

The Billboard Bulletin...

ARISTA'S RECORD SIX MONTHS BIDGRAPH DPENS BOSTON BRANCH

Arista Records racked up its best six months of revenue in its 20-year history for the period ending Dec. 31, U.S. sales alone hit \$200 million on the strength of 20 album releases. During that period, 16 gold and five platinum albums were certified by the Recording Industry Assn. of America. In addition to its roster of well-known acts such as Whitney Houston, Kenny G, Crash Test Dummies, Toni Braxton, Carly Simon, Alan Jackson, and Brooks & Dunn, the label points to new successes such as the Notorious B.I.G. and Craig Mack.

BACH NAMED EMI SWISS CHIEF Peter Mampell is leaving as man-aging director of EMI Records Switzerland at the end of March,

when he'll be replaced by Erwin Bach, currently managing director of marketing at EMI Electrola in AMSONG ADDS CATALOG MEMBERS With the recent addition of seven

writers' catalogs, the ranks of AmSong have reached more than 70 members. The group was formally established in New York last year as a nonprofit entity guarding the welfare of writers or their estates and to lobby for legislative benefits in cooperation with other industry associations. New catalogs include those of Eddle Durham, Alan Menken, John Kander, Jule Styne, Sam Coslow, Leo Robin, and the Jazz Composers Service.

Rapper Tupac Shakur was sentenced

Biograph Records, Arnold Caplin's catalog of jazz and piano-roll music based in Chatham, N.Y., has opened a branch in Boston, headed by his son Alan, who was a principal of Caplin Design, which has packaged many Biograph releases. The label, whose sales were up 35% last year, according to Arnold Caplin, started its 1995 release schedule with the Boilermaker Jazz Band's "Don't Give Up The Ship." The band is currently touring the U.S.

HANDLEMAN GETS MADACY STAKE The Handleman Co. has acquired a stake in the Madacy Music Group, a Montreal-based budget label and wholesaier. Terms of the deal were not disclosed but Handleman says it bought a "substantial ownership position" in the company, which has annual revenues of about \$60 million (Canadian). Madacy's assets include Mediaphon GmbH, a German-based music supplier that owns more than 2 000 classical master recordings. Amos Alter, Madacy president, will stay to helm the company for Handle-

EXECS DN THE LOOSE Ricky Schultz, who recently left his

post as VP/GM of jazz and progressive projects at Warner Bros. Records, can be reached at 818-346-0200. He held the post for four years . . . Bill Rudolph has left Walt Disney Records as southwest regional sales manager. ending a 22-year stint with the label He can be reached at 214-255-3231.

TUPAC SHAKUR SENTENCED

to 1% to 4% years in prison Feb. 7 for sexually abusing a woman in his room at New York's Parker Meridien Hotel Nov. 18. His road manager, Charles Fuller, received four months in iail and five years' probation on the same charge. Both were convicted of firstdegree sexual abuse Dec. 1 in State Supreme Court in Manhattan, Their lawyers say they will appeal.

BEATLES PLAY CYBER CUPID

Capitol Records' online World Wide Web site centered on the Beatles album release "Live At The BBC" (http://bazaar.com/Beatles/.) is show ing extra heart in time for Valentine's Day with the posting of the first-ever "digital postcards" that users can send to one another's mailboxes via the Internet. The cards, available with valentine and other messages, feature rare Beatles photos and areas in which users can add their own sentiments. The site also offers soundbites from the album and ongoing contests

DUTCH MUSIC CHANNEL VIA ARCADE Dutch international record company

Arcade, which has affiliates in 11 European countries, has launched a plan to establish two national commercial television stations-one a mu sic channel-in the Netherlands. The youth-oriented music channel, Arcade TV, was described by a company spokesman as "the Dutch equivalent of MTV." The cable-delivered channels will be fully financed by Arcade.

'Bow' Wows At No. 2; Hot Shot Melissa

F YOU THOUGHT THAT Madonna wasn't going to th the top two with "Take A Bow," think twice. Her 32nd Hot 100 single moves 4-2 with a bullet and is a likely contender to replace TLC's "Creep" at No. 1. Exactly half of Madonna's chart singles have peaked in the top two: 10 of them have gone to No. 1 and six, including "Take A Bow," have reached No. 2. "Bow" is now the big-gest single from the "Bedtime Stories" album, following the No. 3 peak of "Secret" last November

If "Bow" does creep up one more place, it will be Madonna's first chart-topping single in almost three years. "This Used To Be My Playground" from the soundtrack of "A League Of Their Own" spent s week at No. 1 in August 1992. It also wil put Madonna back in the lead as the de solo artist with the most No. 1 hits. She has been tied with Whit-

ney Houston at 10 since "I Will Always Love You," but this could be lucky No. 11 for Madonna. Two other women are close behind: Mariah Carey has amassed eight No. 1 hits in less than five years, and Janet Jackson has collected seven since the summer of 1986. Over on the Hot Adult Contemporary chart, "Take A Bow" becomes donna's fifth No. 1 single. Her first was "Live To Tell. No. 1 for three weeks in June 1986. Her most successful was "I'll Remember" from the soundtrack of "With Honors," a four-week chart-topper last year.

SLAND G1RL: Melissa Etheridge continues to solidify her new status as a chart superstar with the highest-d buting single of 1995. Her two-sided hit "If I Wanted To"/
"Like The Way 1 Do" comes crushing onto the Hot 100
at No. 25. It's the most impressive Hot Shot Debut since "On Bended Knee" by Boyz II Men opened at No. 14 last November. The only other single to debut in the top 30

this year was R.E.M.'s "Bang And Blame," which entered at No. 30 on Jan. 21

HITS ON THE SIDE: It's just over six years since Roy Orbison returned to the Hot 100 with his first posthumous hit, "You Got It." Now that song is back on the Hot 100 thanks to a remake by Bonnie Raitt. It's from Arista's soundtrack to the well-received "Boys On The

Side "which is the Hot Shot Debut on The Billboard 200, entering at No. 37. Raitt debuts at No. 74 on the Hot 100: she'll have to go higher than No. 9 to top the original version. On the AC chart, Raitt is the Hot Shot Debut at No. 22, Orbison's "You Got It" was his only No. 1 on that chart.

EVERLASTING SONGS: As a number of Chart Beat readers have noticed, Gloria Estefan's remake of

"Everlasting Love" has elevated that song to a new status. Larry Cohen of Trumbull, Conn., was the first to mention that only two songs have been top 40 hits in all four decades of the rock era, "Everlasting Love" was first a hit for Robert Knight, who took it to No. 13 in 1967 Carl Carlton made it a top 10 hit, peaking at No. 6 in 1974. Rex Smith & Rachel Sweet revived it in 1981, but only managed to reach No. 32. Estefan moves 49-39 this week. The other four-decade ton 40 tune is "The Way You Do The Things You Do" by the Temptations, Rita Coolidge, Daryl Hall & John Oates w/David Ruffin & Eddie Kendrick, and UB40

HE (CHART) BEAT GOES ON: But in a different location. I'll be based in Billboard's London office for the next few months as 1 join the Music Monitor staff, so direct your letters, phone calls, and faxes to me at our London address and phone numbers, listed in the masthead.



BLACKstreet

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Next up, "Joy" - the follow-up to their multi-format GOLD single, "Before I Let You Go" - with special remixes by Teddy Riley.



Produced by Teddy Riley

